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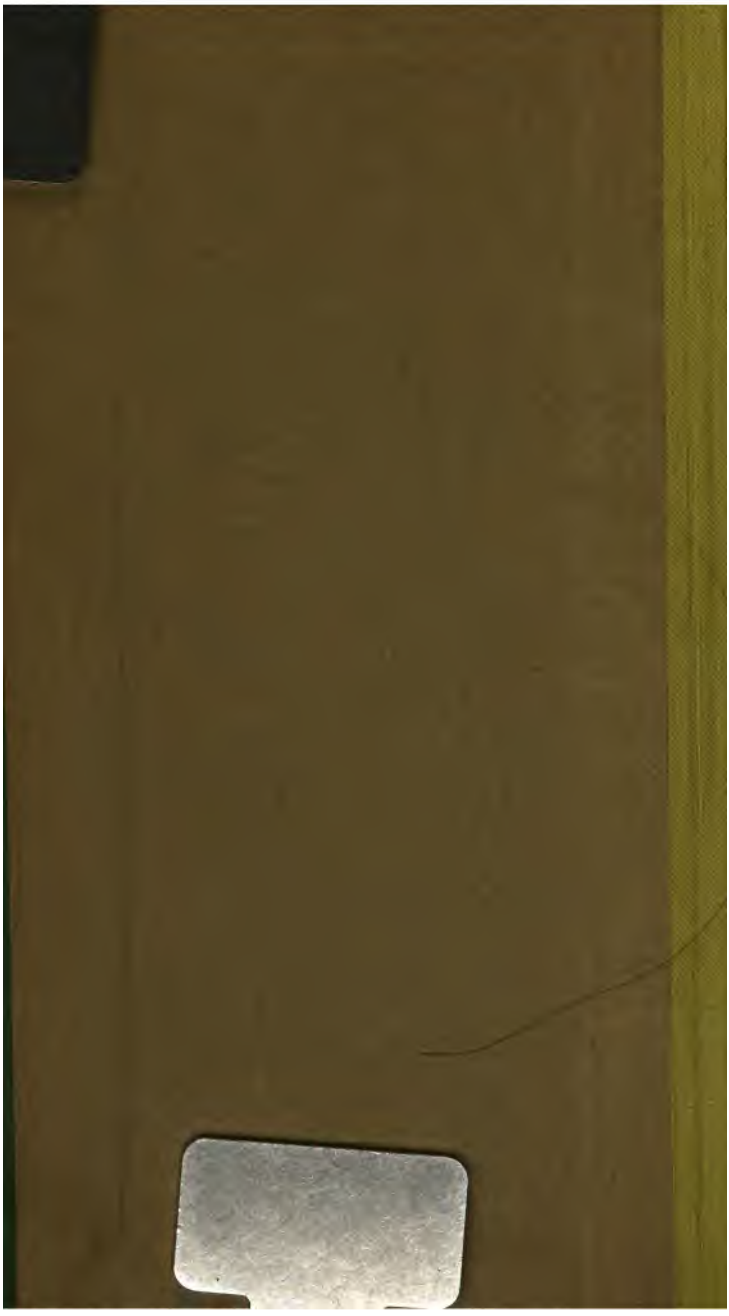

THE ANTIQUARIAN

OR THE GUIDE

FOR FOREIGNERS

TO GO THE ROUNDS OF THE ANTIQUITIES

OF ROME

BY ANGELO DALMAZZONI

ANTIQUARIAN

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PREFACE

It is a wonder, that whilst so many Foreigners continually come to see the antiquities of Rome, there has never been any body, who published a book fit to satisfy their curiosity. I do not mean, that there is no book on this subject, for I Know very well, that there are many, tho' in reality they are, but one; as they have been copied one from another; and notwithstanding they differ in order, or length, all of them contain the same common accounts, the same inconsistent remarks, the same unbecoming praises, the same faults, and equally want exactness, brevity, and erudition. It is for this reason, that I have resolved at last to publish this little book entitled *the Antiquarian, or the guide for Foreigners to go the rounds of the antiquities of Rome*; and I flatter myself, that the particular

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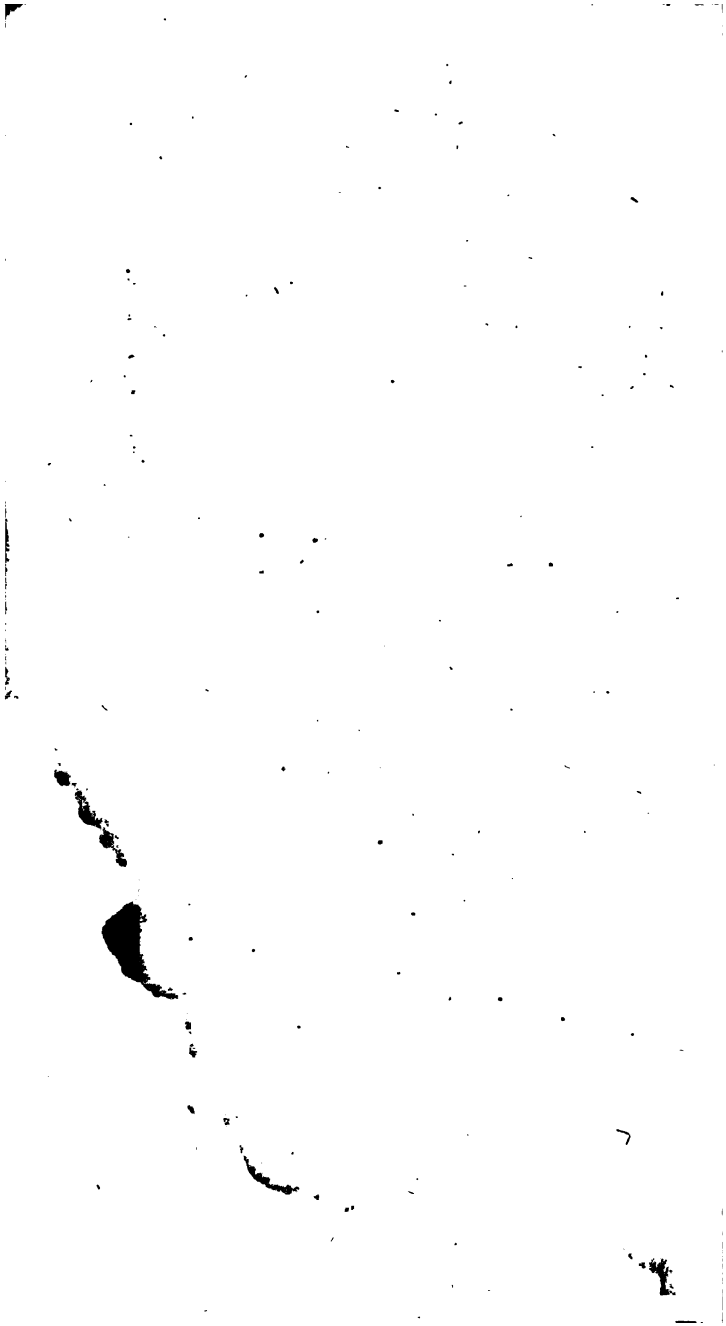
attention, I have made use of in the study of classical Authors as well, as the practice, I have acquired in the exercise of my profession, entirely qualifies me for such an undertaking. In order therefore, that this work should prove both convenient, and useful to the Foreigners, for whom it is intended, I'll follow the same method, which I am used to in conducting those Gentlemen, I have the honour to attend, that is I'll divide the work in as many days, as are necessary to accomplish the rounds; and without speaking of churches, and other things, which are not worth seeing, as all the books of this Kind do, I shall confine myself to treat of those things only, which are worth seeing. Besides I shall do this with as much exactness, and precision, as the subjects themselves will permit. I shall support my assertions with the quotations of classical Authors, and, tho'in particulars of the least concern, I shall assert nothing,

but upon the best authority, and good foundation. Such a book, as this is just what was wanting for the convenience, and satisfaction of Foreigners; for I think, that whoever is furnished with this book, even without an antiquarian will be well satisfied with the guide, and instructive account of it. However if any Gentleman wishes to have my personal attendance, I shall be glad to do myself the honour of serving him.



DAY I.

THE PANTHEON, or

La Rotonda

This Building is very remarkable for its entire preservation; and for the solidity of its construction, its majestick simplicity, and the greatness of manner it is to be looked upon as the masterpiece of ancient Architecture. Every one at his first entrance in it is struck with amazement; and sentiments of awe, and greatness at the same time fill up his imagination, and witness, that he is in the abode of the Gods. It was built by M. Agrippa in the 726. year of Rome, and two years after the same Agrippa added the portico to it. Dio l. 53. The addition of the portico may be easily perceived from the separation made by the two walls built in different times. The Architect of this building was Diogenes Athenien. *Agrippæ Pantheum decoravit Diogenes Atheniensis &c.* Plinius l. 36. c. 5.

In the frieze there was the name of Agrippa in large metal letters, and besides a metal bass-relief representing the same Agrippa in his triumphal car cover'd all the tympanum, which now is deformed by the holes, wherein was fasten'd the metal, that has been stolen.

The portico itself was covered with beams,

and planks of metal; but the planks with many other valuable things in the year *663*. were stolen by Constans II., and the beams were taken away by Urbano VIII. to make the columns of the confession of S. Pietro, and several guns for the fortress. The same Urbano VIII. upon that occasion raised the two steeples.

Huge whole pieces of marble form both the architrave, and frieze from the corner to the middle of the second column, from the middle of the second column, to the middle of the third, and so on; and the cornice is of the same proportion.

The portico is supported by sixteen wonderful whole columns of oriental granito, the diameter of which is 4. feet 6. inches; the length of the shaft 38. feet 6. inches; with the basis, and capital 45. feet; and with the entablature 56. feet.

The three eastward columns were fallen, and broken. Alessandro VII. raised them again, and repaired the entablature; but there is so much difference in the manner, and execution of this new work, that, notwithstanding it has been done with the same columns, it may serve as a foil for the antique. The portico is 100. feet long, and 60. broad.

Agrippa intended to place the statue of Augustus in the temple, and attribute to him the honour of the building; but, as Augustus refused both the offers, he put the statue of Julius Cæsar, who had been already deified, in the temple amongst the

gods; and that of Augustus, and his own in the large niches, which are in the portico. *Voluit Agrippa in eo Augusti quoque statuam collocare, nomenque operis ei adscribere; neutrum autem eo accipiente, in Pantheo ipso Cæsaris superioris statuam; suam, et Augusti in vestibulo posuit* Dio l. 53.

The metal door of the temple is 36. feet high, and 18. broad; and the portal and posts of the door are made of three whole huge pieces of marble.

The whole building is of brick; but the inside of the temple as well as the wall of the portico was covered with marbles.

The thickness of the wall is 19. feet. However, as three chapels on each side, besides that of the high altar, are in the same thickness of the wall, and behind the eight forward chapels there are eight vaulted rooms, and upon each of them a second, and a third room as far as the top of the wall, this only in the partition of the chapels preserves its whole thickness of 19. feet; and by such a happy contrivance, without being too heavy, it retains all that majestick solidity. One may see from the street the above mentioned rooms.

The temple is perfectly round, and it was called Pantheon, that is a temple of all the Gods, because its convex form represents the sky. *Id nominis habet, quod forma convexa fastigiatam cœli similitudinem ostenderet.* Dio l. 53.

In the large niche facing the door was pla-

ced the statue of Jupiter; in the right Juno's; in the left Minerva's; in the right again Apollo's; in the left Diana's; and so the number of 15. Divinities filled up the 15. chapels.

Plinius l. 9. c. 35. says, that the fellow to the famous pearl, which Cleopatra melted at the supper, she gave to. M. Antonius sundered in two was hung to the statue of Venus.

The diameter of the temple as well as the highness of it is 154. feet. The second cornice is 77. feet from the ground, and exactly divides the highness of the temple.

The diameter of the eye at the top of the temple is 25. feet. Besides the door the said eye is the only inlet of the light, and served not only to enlighten the whole temple, but through the windows, which are over the columns, threw light upon the statues in the six chapels, which are in the thickness of the wall behind the columns. However this effect can not be seen now on account of the ceilings, they have made over the said chapels. As for the rest the windows are only an ornament to the inside of the temple; but have no communication with the outside.

The 14. fluted corinthian columns are admirable for the bulk, and solidity of the precious marbles, but much more for their noble, and elegant shape, and the proportion of their ornaments; and with great reason they are looked upon as the most perfect patterns of ancient Architecture. Their

diminution begins from the basis, and, as their diameter is 3. feet 5. inches, and the shaft is only 27. feet, they are not quite 9. diameters high. With the basis, and capitals they are 32. feet 6. inches, and with the entablature 40.

The two columns of the high altar, and four more are of pavonazzetto, and the other eight of giallo antico.

The plinths of the above columns were higher; but, as the plain of Rome was considerably risen, on account of the damp they were obliged to raise the pavement, which now hides a great part of the plinth, as it may be easily seen from the cut made in it to cover the pavement.

For the same reason of the risen plain of Rome Alessandro VII. lowered the street round the portico, which was become much higher than the steps of it.

This temple in the year 607. by Bonifazio IV. was turned into a Christian Church.

THE BATHS OF AGRIPPA

All' arco della Ciambella

Behind the Pantheon there were the baths of Agrippa. The only remains of them, which are to be seen, is a very vast niche with part of the side walls, that formed a very large room, remains however, that sufficiently prove the solidity, and magnificence of the building. To the baths were

joined the gardens; and Agrippa in his last will left both the baths, and gardens to the roman people. *Moriens Agrippa populo hortos, et balneum a se denominatum legavit, ut gratis lavarentur.* Dio l. 53.

Among the statues, which ornamented the said baths Plinius l. 34. c. 8. says, that there was one of bronze, the work of Lisippus, so beautiful, that Tiberius being enamoured of it, caused it to be taken away, and placed in his palace; but that the complaints, and outcries of the people in the theatre were so great, that he thought it prudent to send it back.

THE HISTORY OF S. PETER'S CHURCH

Bramante, Being intimate with the Pope Giulio II. persuaded him, that, as he was the head, and Rome the seat of the catholick Religion, it would have become him to build a temple, that for its vastness, grandeur, and magnificence should be the first in the christian world. The Pope pleased with this project ordered him to put it in execution in the same place, where was the church of S. Peter built by Constantinus, which was near to fall down, and this great building was begun in the year 1506.

The plan of Bramante was to build a temple of a latine cross, as we see it now. The portico was to be supported by 36. columns upon the plan of that of the Pantheon, and this great building was to stand in an island,

that even at a distance one might have the view of all the outside; but Bramante, being dead in the course of 8. years, had only demolished the old church, made the plan of the new, erected part of the oriental branch of the cross, and the four pillars, which were to support the great cupola.

In the year 1514. Leone X. successour of Giulio II. trusted with the continuation of the building Giuliano San Gallo, Fra Giocondo da Verona, and Raffaele di Urbino, who lived but a little while, being all dead within 6. years. They had only fortified, and thickened the four pillars, which Bramante had erected.

In the year 1520. the same Leone X. charged Antonio San Gallo brother to Giuliano, and Baldassare Peruzzi to go on with the building. Peruzzi reformed the plan of Bramante, and reduced his latine cross to a greek cross; however he did nothing, but continue the oriental branch of the cross.

The distress caused by the war, and the sack of Rome in the reign of Clemente VII. hindered for some while the progress of the building, and Antonio San Gallo, who was the remaining Architect, made only the wooden model of the temple.

In the year 1546. Antonio San Gallo being dead, Paolo III. called to Rome Michel'Angelo Bonaroti, and trusted him with the whole conduct of the building. He reformed the plan, which he looked upon as too gigantick, and preferred the greek cross of

Peruzzi to the latine cross of Bramante, erected the side branches, and the four vaults; and died after having been Architect of S. Peter's 20. years.

In the year 1566. Pio V. charged Giacomo Barozzi to go on with the building, but in all the seven years, he lived, he only applied himself in decorating the exteriour part of the temple, which he covered with travertino stones.

In the year 1573. Gregorio XIII. chose for Architect of S. Peter's Giacomo della Porta, who entirely occupied himself in ornamenting the interiour part of the temple. But Gregorio being dead,

In the year 1588. the Pope Sisto V. Joined with Giacomo della Porta Domenico Fontana, who with an undaunted resolution begun to erect that wondrous cupola, an undertaking, which none of the other Architects before him had ever dared to attempt, and in two years he finished it; so, that at last in the year 1590. the temple was entirely finished.

However, as it appeared, that the length bore no proportion with the highness, and greatness of the temple, and they found it not convenient enough for the ecclesiastical functions, Paolo V. having been created Pope

In the year 1606. made Carlo Maderno Architect of S. Peter's, and charged him to bring this magnificent temple to its degree of perfection. Maderno then, having demolished the former portico, and the front

of the church, by adding three arches to the length, reduced it again to the latine cross, and built the portico, which we see at present, all which was performed in the space of six years; so, that this great fabrick, having been begun in the year 1506., was finished in the year 1612., not considering the pavement, and other ornaments, wich were added afterwards.

S. Peter's is the work of eleven Architects, and 106. years.

L' OBELISCO DI S. PIETRO.

This obelisk, which was on the right side of S. Peter's, a remainder of the circus of Caligula, and the only obelisk, that remained standing, in the year 1586. by order of Sisto V. was moved, and placed where it is now. Domenico Fontana, who was the Architect, invented a very ingenious machine for this purpose, and in the space of five hours moved, and raised the obelisk, having emploied in this work 900. men, and 75. horses. This obelisk is the largest, thò not the highest of all. The shaft is 80. feet, and a half, and the pedestal 21.

One may see the above mentioned machine painted on the wall of the second gallery of the vatican library with the disposition of the engines, men, and horses.

In the year 1661. Alessandro VII. not contented with the beautiful fountains, which had been raised at an equal distance from the

obelisk by Paolo V., and Innocenzo X., the better to adorn the square, upon the plan of Bernini raised the colonnade. The two great half circles consist of 320. columns, and upon the balustrades there are 138. statues.

LA CHIESA DI S. PIETRO.

The portico is composed of a great corinthian order surmounted by an attico, and this is ended by a balustrade, upon which are the statues of our Saviour and the Apostles 12. feet high. The length of its front, comprehending the two steeples is 355. feet, and the highness 168. The diameter of the columns in the front is 8. feet, and their higness 84.

The bass-relief, that is above the middle door representing Jesus Christ, that gives the keies to S. Pietro is the work of Ambrogio Bonvicini.

The bronze door had been made by order of the Pope Eugenio IV. towards the middle of the 15. century for the old church, and then adapted to the new. The bass-relief above it is the work of Bernini. Facing it there is a mosaick picture representing the fisherboat of the Apostles tossed by a storm, and agitated by the winds, which in the shape of devils blow from both sides, and S. Pietro walking on the waves to go to Jesus Christ. It his very remarkable for its antiquity, as it was copied from the original of Giotto.

On your right hand in the portico there is the equestrian statue of Constantinus, who is astonished at the sight of the cross, that appears to him in the air, a work of Bernini. The figure of Constantinus, and his expression is good, but the horse depreciates the work.

On the opposite side there is the equestrian statue of Charles the great by Agostino Cornacchini, who lost on the figure of the Emperour what he had improved on the horse.

In the church the first things, you are to remark, are the greatness, and proportion of the whole building as well as of each part of it, that is the cross, the cupola, the arches, the chapels &c.

The four columns of the confession with a pavilion and several Angels under the great cupola in the middle of the church were raised by Urbano VIII. with the bronze beams taken from the portico of the Pantheon. The highness of the said machine is 118. feet, and the bronze emploied in this work amounted to 139796. english pounds. The design of this noble machine is of Bernini, and the Angels are the work of Francesco Quesnoy vulgarly called il Fiamingo. The altar of the said confession is turned towards the door in the ancient fashion, and only the Pope can say mass there.

Before the altar, that is under the confession, there are four solid oriental alabaster columns of a singular beauty, and very great value.

The right measures of the inside of the Church taken from the description of it by cavalier Giovanni Fontana in his work entitled *il Tempio vaticano* are as follow.

The length of the cross is 641. feet The breadth of it 457. The breadth of the middle ile 86. The highness of the middle vault 160. The summit of the cupola 480. and the diameter of it 144.

The plan of Bramante was to put the Pantheon on the top of S. Pietro's, that is to say to make the cupola of the same diameter of 154. feet, as the Pantheon is; but, as his plan was lessend by Peruzzi, and Bonaroti, the cupola has only the diameter of 144. feet.

The dome is all divided by large ribs, a happy contrivance to prevent the confusion, that would have caused the painting of such an immense body; and the mosaick figures in it have been made upon the design of Cavalier di Arpino.

The four colossean statues, that are at the foot of the great pilasters are 16. feet, and a half high. That of S. Andrea is a fine work of il Fiamingo, and Bernini, who had made the plan of such a decoration, sculptured that of S. Longino.

Under the said statues there were four fine pictures by Andrea Sacchi, each of them representing the subject of the statue above; but as they suffered on account of the damp, they took them away, and put in their places the mosaick copies of them.

The balconies, and the bass-reliefs of the Angels, which are above the said statues, were the invention of Bernini; but he must have been very sorry for such an undertaking; for, when they cut the stairs in the pilasters to mount to the above balconies, the *cupola* opened a large perpendicular cleft above the corner, where is Longino, which is to be seen even from the church. The fright, that the cupola should fall down, was very great; and not being able to find any other remedy, they embraced it with three lange iron circles. However, after that first motion, there was no other consequence.

At the foot of the same pilasters there are also the stairs to go in the underground, where there are several mosaick pictures, and bass-reliefs of different ages before the revival of the arts; the sepulchral monument of Junius Bassus Prefect of Rome, who died in the year 359. with many others of ancient Popes. This underground is a remainder of the old church; it goes round the confession, and occupies a great part of the square of the cross.

What remains here to be remarked is the magnificent design of the pavement executed with beautiful marbles.

After having surveied the enormous bulk of the building all together, and the middle ile, it is necessary to go back, and begin the round from the first chapel on the right hand.

The mosaick pictures of the cupola before the chapel, and S.Pietro above the holy gate have been executed upon the design of Ci-

ro Ferri a Scholar of Pietro da Cortona. The Virgin Mary holding Jesus Christ dead on her lap is one of the best works of M. A. Bonaroti, and the pictures in the vault of the chapel are by Lanfranco, one of the scholars of Annibale Caracci.

On the left hand there is the sepulchral monument of Cristina Queen of Swede with her portrait in a large bronze medallion. This Queen in the year 1655., to embrace the catholick Religion renounced her Kingdom, and came to Rome, where she lived the remainder of her life in a private manner. The bass-relief is the work of M. Teudon.

The mosaick pictures of the cupola before the second chapel are executed upon the design of Pietro da Cortona.

That over the altar between two most beautiful columns of mischio africano is copied from the original of Domenichino. It represents the martyrdom of S. Sebastiano, and, thò the composition is not very happy, because too croweded with figures, in every part of it appears the work of a very great Painter.

On the right hand there is the sepulchral monument of Innocenzo XII. by Filippo Valle, and on the left that of the Countess Matilde upon the design of Bernini.

The mosaick pictures in the cupola of the third chapel as well as the other over the altar reptesenting the holy Trinity have been copied from the originals of Pietrò da Cortona. The tabernacle of lapis lazuli, and gilt bronze in the shape of a little temple with the two An-

gels has been executed upon the design of Bernini. In the same chapel there is the sepulchral monument of Sisto IV. made in a strange manner. It rises a little from the ground, and it consists of a large bronze bass-relief representing the figure of the Pope with many allegorical Symbols of sciences round it. It is the work of Antonio Pollajolo.

Next is to be seen the sepulchral monument of Gregorio XIII. beautifully executed by Cammillo Rusconi.

Facing the ile appears the famous work of Domenichino reptesenting the communion of S.Girolamo. Here there are all the subjects of painting, that is figures, land scape, and architecture. The composition is very happy, the design of the greatest purity, the colouring beautiful, and the expression admirable. The Saint worn out, and reduced to death by old age austerity of life, and penitence is so weak, that, notwithstanding they support him, the weight, and abandonment of his limbs clearly appear. His sentiments of piety, and devotion as well as the affectionate concern of the by-standers are perspicuous. This mosaick picture has been carefully copied from the original, which lately was carried to France.

At the bottom on the right hand between two most beautiful columns of mischio africano there is an altar dedicated to the Vergin Mary with a picture of devotion decorated with fine marbles. The mosaick cupola above

it has been executed upon the design of Girolamo Muziani.

Facing the sepulchral monument of Benedetto XIV. executed by a certain Sibilla there is

The mosaick picture copied from the original of M. Subleras. It represents the Emperour Valens fainting away at the mass of S.Basilio. The group of the Priests, and chiefly the brightness of the silk is beautiful.

On the first altar of the cross there is a mosaick picture of S.Vincislao copied from the original of Angelo Caroselli.

On the next there is another mosaick picture from the original of M. Valentin representing the martyrdom of S.Processo, e Martiniano Keepers of the Tullian prison, and converted by S.Pietro to the catholick faith. It is admirable for its expression, and fine colouring.

On the last there is also a fine mosaick picture from the original of Nicola Pusino representing the martyrdom of S.Erasmo. It is a pity it is so low coloured.

As you go out of the cross, you will find on your left hand the mosaick picture representing the fisherboat of the Apostles from the original of Lanfranco, a very good work, and facing it.

The fine sepulchral monument of Clemente XIII. by Canova a work of an uncommon, and new idea, consisting of the statue of the Pope, that of a genius, and that of Religion standing sideways.

Then there is the mosaick copy of the fa-

mous S.Michele Arcangelo by Guido, that is in the church of the Capuccins. In this most beautiful picture one may see the nobleness, dignity, and brightness of a celestial being.

By it under the cupola, which is ornamented with mosaick pictures copied from the originals of Andrea Sacchi, there is the mosaick picture of S.Petronilla from the famous original of Guercino. In the lower part he represented the burial of the Saint, and in the upper her assumption into heaven. This picture all together amazes the beholder, but when he comes to consider each part of it, he is quite charmed. Such is the force, and brightness of his colouring, its expression, and the number of its beauties.

What follows is the sepulchral monument of Clemente X. executed upon the design of Mattia de Rossi. The fine statue of the Pope is the work of Ercole Ferrata a scholar of Alessandro Algardi.

Facing it there is a mosaick picture copied from the original of Placido Costanzi representing S.Pietro, who calls Tabita to life.

At the top of the church in the tribune there is the Chair of S.Pietro supported by four Doctors, that is S.Giovan Grisostomo, and S.Atanasio of the Greek, and S.Ambrogio, and S. Agostino of the Latine Church, and surrounded by a shining glory, and a great number of Angels. The four Doctors, that are 12., feet 9., inches high, the Chair, and four Angels are of bronze, the weight of which amounted all together to 164295. English

pounds. All this was executed upon the design of Bernini, who was the author of this sublime idea.

The magnificent sepulchral monument also with the fine bronze statue of Urbano VIII. has been executed upon the design of Bernini.

That of Paolo III, was executed by Guglelmo della Porta upon the design of Bonaroti. As they deemed, that the beautiful statue of Justice was not covered enough, being in a church, for decency's sake they threw over it a bronze drapery.

Of all the statues of the Founders of Religious Orders, which are placed in the niches of the pilasters in the middle ile, and in the cross, these two are the best. That of S. Francesco by Carlo Monaldi is a good statue, and that of S. Domenico is an excellent work of M. le Gros.

Now by continuing the round you will find on your left hand a mosaick picture representing S. Pietro, that cures the lame at the gate of the temple copied from the original of Francesco Mancini, and facing it.

The sepulchral monument of Alessandro VIII. executed upon the design of Carlo S. Marino by Angelo Rossi.

Next to it under the cupola, which is adorned with mosaick pictures copied from the originals of Andrea Sacchi, and Laufranco, there is the famous bass-relief of Alessandro Algardi. It represents S. Leone the great, who goes to meet Attila, and inspires him with such a fright of the divine vengeance,

that quite terrified he desists from his undertaking of plundering Rome, and goes back. The boldness of the Pope, the fear of Attila as well as the surprise, and admiration of the by-standers are beautifully expressed; and, as this is the largest work of modern sculpture, it is also reckon'd the finest.

Over the following altar ornamented with precious marbles there is an old picture of the Virgin Mary saved from the ancient church, and after it

There is the magnificent sepulcral monument of Alessandro VII., a work of Bernini. It is erected between two most beautiful columns of a very rare, and valuable marble called cottonello.

Here not to lose one of the greatest beauties of this temple it is necessary to go out of this door, and survey at a proper distance the fine architecture of the exteriour part of it. It consists only of a corinthian order with an attico. Giacomo Barozzi, who has been the Architect, by a noble simplicity, and greatness of manner has been able to give from the outside a proper idea of this wonderful building.

Then, going again into the church, one finds facing the door a beautiful picture by Francesco Vanni. It represents the fall of Simone the Magician. It has not been copied in mosaick, because they thought, that the figures were too little in proportion with the church.

The first picture of the cross represents the incredulity of S. Tommaso by Pasignani.

The second S. Simone, e Giuda by Ciampelli, and

The third S. Marziale, e Valeria by Spadarino.

Here it is worth while to admire the length, and proportion of the cross and the beauty of the most valuable four whole equal columns of giallo antico, which decorate both the ends of the said cross.

As soon as you leave the cross you will find on your left hand a mosaick picture representing the death of Anania,e Safira copied from the original of Cavalier Roncalli vulgarly called Pomaranci.

On the righ hand over the door of the vestry there is a picture by Romanelli representing S. Pietro, who delivers a young man possessed by evil spirits, and next to it

A fine mosaick picture representing a miracle of S. Gregorio copied from the original of Andrea Sacchi.

The mosaick pictures of the cupola above it have been copied from the originals of Pomaranci.

Then turning to the left hand you will find the mosaick copy of the first picture in the world, the masterpiece of Raffaele. This great Painter represented the transfiguration on mount Tabor with the greatest imaginable dignity, and at the foot of the hill the

Apostles exorcising a young man possessed by evil spirits. Here every part of painting is carried to the last pitch of perfection. The composition is sublime, and very happy as well for the invention, as for the disposition of the figures. The exactness, and purity of the design is admirable, and the colouring beautiful. In every part of it appears nature itself in the most noble, and lively expression. It was the last work, Raffaele performed for Cardinal Giulio de Medici, who intended to send it to France. However, as a little while after in the year 1520. Raffaele died at the age of 37. the Cardinal was prevaled upon not to deprive Rome of such a wonderful rarity, and placed it in the church of S. Pietro montorio; but, *ut est inevitabile fatum*, 280. years after the beautiful picture was obliged to follow its first destiny.

Under the arch on the right hand there is the sepulchral monument of Leone XI. executed by M. Monot upon the design of Carlo Maratti.

The Mosaick pictures of the cupola before the next chapel are copied from the originals of Franceschini, and those under it, which are much finer, from the originals of Carlo Maratti, and Ciro Eerri.

The mosaick picture over the altar was copied from the original of Pietro Bianchi.

On the left hand there is the sepulchral monument of Innocenzo VIII. represented in two bronze statues by Antonio Pollajolo.

The cupola before the next chapel, is ornamented with mosaick pictures copied from the originals of Carlo Maratti.

Over the altar between two beautiful solid columns of porta santa there is the presentation of the Virgin Mary to the temple copied from one of the best pictures of Romanelli.

Between this, and the last chapel on the right hand there is the sepulchral monument of Maria Clementina Subieski the wife of the Prince James Stward executed upon the design of Barigioni.

The mosaick pictures of the cupola before the last chapel are copied from the originals of Francesco Trevisani.

In this chapel instead of the altar there is a very large, and magnificent porphyrian basin, that had served in the old church for the sepulchral monument of the Emperour Ottone II., and now forms the baptismal fount. Besides there are three mosaick pictures. That in the middle represents the baptism of Jesus Christ from the original of Carlo Maratti; That on the right hand of it represents the baptism of S. Processo, e Martiniano from the original of Giuseppe Passeri; and that on the left represents the baptism of the Centurion from the original of Andrea Procaccini.

DAY II.

IL CAMPIDOGLIO

Of the ancient Capitol there is nothing left, but a little part of the wall of the atrium under the palace of the Senator, and some columns, and pieces of pavement picked up from the ruins of the temple of Jupiter O. M. to build the church of Aracœli. The front itself of the Capitol, that looked southward to the forum is turned now to the northern side, which was quite inaccessible as well for the natural steepness of the hill, as for the walls, and towers, with which all the mountain was fortified. However, as Roberto Guiscardo Duke of Puglia in the year 1080. came to Rome suddenly with an army, and destroied all that part of the city that lay from S. Giovanni to the Capitol, the Romans begun to inhabit the Campus Martius, filled up the steepness, made easy the ascent, that leads to the Capitol, and afterwards embellished it.

The two sphinxes of basalte, which are at the foot of it, were found with two little obelisks, and other marbles in the ruins of the temple of Isis, and Serapis, which stood where is now the church of S. Stefano del cacco.

On the top of the ascent there are the colossean statues of Castor, and Pollux characterized by the egg shells on their heads with

their horses, which were found in the quarter of the Jews.

By them there are two pieces of sculpture excessively fine. These are the trophies, which, after the first erected by the Senate had been destroied by Sylla, were erected again by Julius Cæsar in honour of C. Marius for his victory over the Cimbri, and Teutoni. *Trophæa C. Marii de Jugurta, deque Cimbris, atque Theutonis olim a Sylla disjecta restituit.* Svetonius in Cæsare. There can not even be any doubt about the identity of these most valuable ancient monuments, as the place, where they stood, and whence they have been transported to the Capitol always preserved its antique name *in Cimbris*.

The two statues next to the trophies represent two of the sons of Constantinus found together with his own in his baths on the Quirinal.

The column on the right hand found in the vineyard of Marquis Nari, marked the first mile in the Appian way, and its fellow on the left is modern put there for symetry.

In the middle of the square there is the famous bronze equestrian statue of M. Aurelius, which was found behind the holy stairs. The Emperour, the horse, his head, his legs, and above all his vivacity, and fire are quite admirable. The large bulk of marble, that forms the pedestal was cut out of a piece of architrave found in the forum of Trajanus.

Paolo III. to decorate the place raised the two buildings on the sides, and ornamented

the front of that of the Senator, which is in the middle, all upon the design of M. A. Bonaroti.

The fountain is ornamented with a porphyrian Statue of Rome with its head, arms, and feet of white marble between the Tyber, and the Nile. These two Rivers were found *in vico Corneliorum*, now la Pilotta.

In time of the ancient Romans all this mountain was a kind of Fortress, as it was by nature very steep, and almost in every part quite inaccessible; besides it was fortified by Tarquinius Priscus with substructions, and towers. However the Tarpejan Rock was the strongest part of it, and properly the fortress. *Munitissimam Capitolii arcem, et ne magnis quidem exercitibus expugnabilem* Tacitus l. 3. Hist. This place was called *intermontium* because it remained between two considerably large summits, which rose on both sides of it like two other mounts. On the left hand there was the temple of Jupiter, and on the right the Tarpejan Rock. This northern part of the *intermontium* was covered with a wood of oak trees, and in this place Romulus opened the Asylum. *Asylum aperit; eo ex finitimis populis turba omnis sine discrimine liber, an servus esset avida novarum rerum perfugit*. T. Livius l. 1. In the middle of it there was a little temple, that was dedicated to Vejove, that is young Jupiter.

Jupiter est juvenis, juveniles aspice vultus;
Aspice deinde manus, fulmina nulla tenet.
Ovidius l. 3. Fast.

Scipio Nasica in his censorship built porticos in the intermontium, which, it may be supposed, were on both sides of the place.

As in time of Sylla the Capitol had been burnt, Q. Lutatius Catulus, who rebuilt it, upon the substructions raised a large atrium where is the palace of the Senator, and above it the *tabularium*, that is an *archivium* to keep the tables of the publick acts. Afterwards there was made a library, but it is not known by whom; and Adrianus there added the athænæum, which was a school, or academy of liberal arts. Very likely the library, and the athænæum were made in the place of the atrium.

In the middle of the square, just where is the horse was raised the triumphal arch of Nero. *At Romæ trophæa de Parthis, arcusque in medio Capitolini montis sistebantur.* Tacitus l. 5. Annal.

THE TARPEJAN ROCK, where is

Il Palazzo Cafarelli.

Notwithstanding the ruins have lower'd very much the top of the mountain, and filled up the valley under it, by the palace Cafarelli you may see a part of the rock, which remains uncovered 60. feet high. A little more southward behind the same palace, where the ruins have been much greater, it was higher, and thence it was, that M. Manlius, and many other condemned people were

thrown down. In the same part of the mount was the house of Tatius King of the Sabines; and in the same place afterwards that of the said Manlius; but after his death they built there the temple of Juno Moneta vowed by L. Furius Camillus in the war against the Latines, to which temple was joined the mint. *Cum domus ejus fuisset* (speaking of Manlius) *ubi nunc Ædes, atque Officina Monetæ est.* Livius l. 6.

In the interiour portico of the Conservatori on the right hand there is a statue of Juljus Cæsar, and on the left that of Augustus with the rostrum at his feet, a mark of his victory at the battle of Actium, that established his greatness. Their size is of the second order, what they call *magnæ*.

In the court yard there are two feet, and some other fragments of a colossean statue of Apollo, wonderful monuments of the greek sculpture. The sublime forms of them are admirable, the more, if we consider how difficult it is to keep the right proportion in such an immense size. This statue was brought to Rome by L. Lucullus from Apollinea a City of Pontus after the war of Mitridates. It was 30. cubits high.

Next to the said feet there is another piece of greek sculpture representing a lion that devours a horse. It is very fine, and of an extraordinary expression, but ill repaired, and all corroded by having been many centuries in the bottom of the ditch of the mill out of the gate S. Paolo.

In the front, besides the two egyptian statues, the Province, which is at the foot of that of Rome is quite charming; and the two beautiful chiefs of the Dacians of bigio antico perfectly well preserved show a true sentiment of their misfortune of having been conquered, taken prisoners, and having had their hands cut off.

On the other side there is a fine colossean head of bronze, which they pretend to be Commodus's; but this Emperour's medals openly deny it, and

Another colossean head of Domitianus upon a pedestal with a bass-relief representing one of the province of the Empire.

THE TEMPLE OF JUPITER OPTIMUS MAXIMUS, now

L' Aracœli.

Before to go up the steps of Aracœli you must remark on your right hand the ascent, that leads up to the Capitol. This was the way, which all those, who triumphed went up; and here it is that they dismounted from their car to go a foot to the temple of Jupiter.

On the other summit of the mount, where is now the church, and convent of Aracœli, Romulus first built the small temple of Jupiter Feretrius, where he offered the spoils of Acron king of the Cenienses killed by his own hand, saying-Jupiter Feretrius I King Romulus the conqueror bring to you these royal arms,

and dedicate to you a temple in this place, which I have now fixed in my mind for the seat of the royal rich spoils, which my posterity, following my exemple, will bring to you from the Kings, and generals of the enemies Killed by them. *Jupiter Feretri, hæc tibi victor Romulus Rex regia arma fero, templumque his regionibus, quas modo animo metatus sum, dedico, sedem opimis spoliis, quæ Regibus ducibusque hostium cæsis, me ductorem sequentes posteri ferent.* Livius l. 1. This no doubt was the first origin, and cause of the triumphs afterwards established with such great advantage, and increase of theRomanRepublick as well as of the custom of the triumphers going up to the said temple to thank Jupiter for their happy success.

Then Tarquinius the proud with the spoils of Suessa Pometia, he had taken from the Volsci, rebuilt it in a stately, and magnificent manner. *Ibi cum dividenda præda quadraginta talenta argenti, aurique cepisset, concepit animo eam amplitudinem Jovis templi, quæ digna Deum, hominumque Rege, quæ Romano Imperio, quæ ipsius etiam loci majestate esset.* Livius l. 1.

The prodigy, which was reported, that in digging for the foundation appeared a human head, was interpreted by the Augurs as an omen, that that place would have been the fortress, and head of a general Empire; and from the latin word *caput* they gave the new name of Capitol to the Mountain.

This temple was 200. feer long, 185. broad

and was built upon pilasters looking Southward. It had a threefold portico in the front, and a double one on each side. Within there were only three level chapels in the front: that of Jupiter was in the middle, that of Juno on the right hand, and that of Minerva on the left. *Ducentorum ferme pedum unumquodque latus habens pari propemodum longitudine, atque latitudine vix quindecim pedum differentia ... Frons ejus meridiem spectat. Porticum habet cum triplici ordine columnarum; In lateribus ordo duplex est. Tres Ædes pares communibus in lateribus: media Jovis, hinc, & inde Junonis, & Minervæ sub eodem tecto, & pinnaculo.* Dionysius Alicarn. l. 4.

This temple having been burnt in time of Sylla, was rebuilt upon the columns of the temple of Jupiter Olimpius brought to Rome by the said Sylla. Plinius l. 39. c. 6. Q. Lutatius Catulus, who dedicated it, had the bronze tiles as well as the cornices, and capitals of the columns gilt, whence it was called *Capitolium aureum* Plinius l. 33. c. 3.

This third temple however was of a short duration, for in the wars of Vitellius it was burnt again, and afterwards rebuilt upon columns *ex pentelico lapide*.

The Statue of Jupiter originally was of clay; then of bronze, and afterward of solid gold. Here came the triumphers to give thanks to Jupiter for their happy successes, whilst their soldiers remained in the large square before the temple, and under the porticos feasting, and banquetting. The square

itself was ornamented with the Statues of the illustrious men, who had triumphed, which Augustus caused to be transported in the Campus Martius, and Caligula destroied. *Statuas virorum illustrium ab Augusto ex capitolina area propter angustias in Campum Martium locata ita subvertit, atque disjecit.* Svetonius in Caligula.

As this temple was one of the chief ornaments of Rome, and contained Statues, and trophies of gold, jewels, and other immense riches of every kind offered by the triumphers, Senate, and foreign nations, in the year 410., that is 80. years after Constantinus had transferred the seat of the Empire to Constantinople, Alaric King of the Goths, who was the first of the Barbarians, who came to plunder Rome, reduced it to a heap of ruins.

As the columns, that support now the church of Aracœli are different in size, and quality, it is to be supposed, that to put together the 22. whole columns, which are emploied in the church they have been obliged to pick'em up from among the ruins of the temple, and the porticos. It seems, that the smallest columns of granito were of the porticos, the largest of the third temple; and the two fluted ones of white marble were remains of those of the temple of Jupiter Olimpius, which in the last building might have been used either in some part of the temple, or in the porticos.

This church is large, and fine; however

besides the place, the columns, and part of the pavement, which are undeniable relicks of the aforesaid temple of Jupiter, there is very little to be seen. The S. Francesco at the top of the church on the right hand is a pretty picture by Trevisani, and the pictures in the last chapel on the same side by the great door are by Pinturecchio one of the most ancient painters of the Florentine school. His manner was very dry; yet his heads are generally fine.

Now to have an idea of the seven hills of ancient Rome it is necessary to ascend to the top of the steeple, of the Capitol. It costs a little pain; but it will be rewarded with beautiful views.

Romulus built Rome on the Palatine, which is the nearest hill, which you see southward on your right hand. The Sabines established themselves here on the Capitol. Tullus Hostilius having taken, and burnt Alba longa led, and placed the Albans on the Cælius, which begins to rise beyond the Palatine, and goes as far as S. Giovanni; and Ancus Martius in imitation of his antecessors, having taken Politorium, obliged all the inhabitants of it to come, and settle on the Aventine, which is the hill, you see rising on the eastern side of the Tyber. *Et cum circa Palatium sedem veteres Romanorum, Sabini Capitolium, atque arcem, Cælium montem Albani implessent, Aventinum novæ multitudini datum.* T. Livius l. 1.

Then, as the number of the people were wonderfully increased, and they inhabited already the plain, and part of the other hills, Servius Tullius added to the city the Quirinal, and Viminal, and then the Esquiline, and surrounded the city with walls, and fortifications. *Ad eam multitudinem urbs quoque amplificanda visa est. Addit duos colles Quirinalem, Viminalemque; inde deinceps auget Esquilias, ibique ipse ut loco dignitas fieret, habitat. Aggere, et fossis, et muro urbem circumdat.* T. Livius l. 1. The Quirinal, wihich is the most northward rises near Trajanus's pillar, and the forum of Nerva, and extends itself to Porta Salara, and Porta Pia. The Viminal is eastward next to the Quirinal, and goes as far as the baths of Diocletianus; and the Esquiline beyond the Viminal rises on the left of the Colosseum, and goes as far as Porta Maggiore.

At the left side of the palace of the Senator is to be seen a large piece of the atrium raised by Q. Lutatius Catulus upon the substructions. The large square stones as they are described by T. Livius l. 6. *Capitoluum saxo quadrato substructum est*, so compacted, that they seem to be all of one piece, are easily to be distinguished from the wall built in the low centuries, though with the same stones picked up from the ruins in the corner of the prison. Behind the same palace, besides another small piece of the substructions one may see the architrave, and the columns of the said atrium.

which now are shut up with a coarse wall.

THE TEMPLE OF GIOVE TONANTE behind

Il Palazzo del Senatore.

The three columns, which are facing the atrium are the only remainders of the temple of Jupiter Tonante. *Ædes Jovis Tonantis ob Augusto dicata in clivo Capitolino*. P. Victor. It was built by Augustus for having escaped unhurt from the danger of a thunderbolt, that in a storm struck his litter, and Killed the man, who lit him. *Ædem Tonantis Jovis in Capitolio*, and a little after. *Tonanti Jovi Ædem consecravit liberatus periculo cum expeditione Cantabrica per nocturnum iter lecticam ejus fulgur perstrinxisset, servumque prælucentem exanimasset*. Svetonius in Augusto. From the letters howerer ESTITUER, which are in the remaining part of the front, it appears, that, having been burnt, very likely with the Capitol in time of Vitellius, it was rebuilt, or at least repaired, but it is not Known by whom.

The plan, that Palladio has made of this temple, has in the front two rows of eight columns each, and two rows of nine on each side, comprehended however the two of those in the front, which come in the line. Behind there were no columns, because it leaned against the substructions. Each

column is of a whole piece of marble, and of the diameter of four feet. An only bulky mass forms both the architrave, and frieze, which in the front has been left plain for the inscription. In this temple there was the bronze statue of Jupiter Deliacus, the work of Policletus. Plinius l. 34. c. 2.

The little remainder of this building for its greatness of manner, the fine proportion of its members, and the incomparable beauty of its mouldings, which are to be seen in the capitals, and the side of the entablature, is a masterpiece of ancient architecture.

THE TEMPLE OF FORTUNE called

Il tempio della Concordia.

The eight columns opposite to the above mentioned temple are called, and believed to be of the temple of Concord, but without the least foundation. Plutarcus in Camillo says. *Proinde concione habita scriptum est, ut templum Concordiæ in rei memoriam ad forum, et comitium spectans ædificaretur.* Statius also, after having described the famous equestrian statue of Domitianus in the middle of the forum says.

Terga Pater, latoque videt Concordia vultu

Festus describes the temple of Concord *inter Capitolium et forum*. How can they imagine then, this temple to be that of Con-

cord, whilst we know from Plutarcus, and Statius, that it was turned southwards looking at the forum, and from Festus, that it was between the Capitol, and the forum, whereas this looks eastward, and is on the Capitol? Besides Valerius speaking of Sempronius l. 9. c. 7. says. *Pro Æde Concordiæ sacrificium facientem ab ipsis altaribus fugere extra forum coactum*. If Sempronius had not been in the forum, how could he have been obliged to run out of it? From all these authorities it clearly appears, that the temple of Concord was placed at the foot of the Capitol looking toward the forum.

On the contrary by the two following verses, which existed in the temple of Fortune at Preneste, it may be inferred, that this was the temple of Fortune.

Tu, quæ Tarpejo coleris vicina Tonanti,
Votorum vindex semper Fortuna meorum.

Such an opinion is still more confirmed, if we consider, that it is reported by Zosimus l. 2. that in time of Maxentius the temple of Fortune was burnt; that the inscription SENATUS, POPULUSQUE ROMANUS INCENDIO CONSUMPTUM RESTITUIT, is without the name of the Emperour (Constantinus) who, having become a Christian, built nothing, but churches, and had a great avertion to the temples of the false Gods; and that the temple is rebuilt just in the barbarous manner of those times. And really, though the columns are

large beautiful bulks of oriental granito, it is easy to be seen, that good old pieces are clumsely mixed, and patched up with new bad ones, as are all the buildings of the time of Constantinus. Some old capitals are finely wrought, the new ones unfinished, and very bad. The frieze also in the inside is made up of good old pieces, and others entirely bad.

THE TULLIAN PRISON at

S. Giuseppe de Falegnami.

This prison was built by Ancus Martius. *Carcer ad terrorem increscentis audacia media Urbe imminnns foro ædificatur.* Livius l. 1. speaking of Ancus Martius. It is a wonder, that till the time of the fourth king, that is to say for the space of 120. years there had been no prison in Rome, and that for a long while there had been but one prison, as Juvenalis remarks in his 3. satyre.

Felices proavorum atavos, felicia dicas
Sæcula, quæ quondam sub Regibus, atque Tribunis
Viderunt uno contentam carcere Romam.

It was enlarged by Servius Tullius, from whom it took its name of Tullian prison. It was called also Mamertine prison from the name of the lane before it, now salita di Marforio. This building was so contrived, that the lower part of it was a dismal prison without light, and without

a door built with very large stones, and with flat low vaults of an incredible solidity, and the upper part was the house of the gaoler. A bridge from the ascent of the Capitol led into the house, from which the prisoners were let down through a hole in the first prison, and, if there was occasion, from the first through another hole into the second. This building did not look southward like the ascent of the Capitol, but turned a little eastward, according to the bent of the hill. From the same bridge came down the gemoniæ stairs between the ascent of the Capitol, and the prison.

Above the said prison now there is a small church dedicated to S. Giuseppe, where there is a fine picture by Carlo Maratti representing the birth of Jesus Christ. From this church one is led down to see the inside of the first as well as the second prison. It is to be remarked, that part of this building must have been ruined, or purposely destroied; for that, which is seen, is not the whole, and all that, which is built with mortar, is modern as well as the stairs. Besides, as S. Pietro was put in this prison, and here converted to the catholick faith the keepers of the gaol Processus, and Martinianus, and to baptize them miraculously caused a spring of water to shoot out of the ground, they have turned this place into a church, and for this purpose they have cut in the stones a large street door, and made many other alterations. After having observed the inside of it, you ought to go down the descent, and turn on the left hand to see the front of it.

It was in this prison, that they put those, who were capitally convicted. *Nam post habitam quæstionem in Tullianum ad ultimum supplicium mittebantur*. Servius l. 6. Æneid. Here they were either starved to death, or butchered by the executioners, and then exposed naked on the gemoniæ stairs. *Corpusque ejus (Q. Cæpionis) funesti carnificis manibus laceratum in scalis gemoniis jacens magno cum horrore totius fori romani conspectum est*. Valerius l. 6. c. 9. As the triumphers in their way to the Capitol came near the prison; those Kings also, or other chiefs, whom they doomed to death, were put into it. We have from Plutarcus in Mario, that Jugurta died of hunger in this prison. *Sed hunc sex dies colluctantem cum fame, et usque ad ultimam horam desiderio vitæ suspensum condigna pœna suis crudelitatibus confecit*.

L'ARCO DI SETTIMIO SEVERO

At the foot of the capitol there is the triumphal arch of Septimius Severus. The Senate raised this noble monument in honour of the said Emperour to perpetuate the memory of the victories, he had reported in his expedition in the east. The bass-reliefs represent the said wars against the Parthians, and the taking of the famous city of Ctesiphon. Upon the arch there was the triumphal car drawn by four horses with the Emperour, and his two sons Caracalla, and Geta in it attended by two horsemen, and two foot soldiers.

In the attico there is the door, and the stairs to go on the top of it. The different sorts of roses in the vault are worth a particular observation.

In the end of the third, and in the fourth line of the inscription, where are wrote the words *Optimis, fortissimisque Principibus* there was the name of Geta; but his brother Caracalla, after having killed him, had his name erased from this as well as from all the other monuments.

The proportion, solidity, and all that belongs to Architecture is perfectly good; but, as the arts had begun already to decay, the sculpture is much inferiour.

DAY III.

THE ROMAN FORUM in

Campo Vaccino.

The Forums were what we call now squares. We know from Vitruvius l. 5., that the greek forums were square, and the Roman oblong. As almost all publick affairs in Rome were transacted in the forum, at least in the first centuries, it was the most celebrated part of their city. There the Romans met for the elections: there they harangued the people: there they celebrated the games; and there they administered Justice. However in different times it had a different aspect. In time of the first kings we may suppose it very little different from a meer field. In the middle of it there was a marsh. Metius Curtius in the war of the Sabines attempted to cross it; and, tho' he was on horseback, could hardly get out of it. From this case they called it *lacus Curtius. Ab eo casu lacus Curtius dicitur medium quidem fori occupans.* Dionysius l. 2. It was in this place, that the Emperour Galba was butchered by the prætorian soldiers. Svetonius in Galba. Tarquinius Priscus erected some porticos, and assigned places to build along the sides of the forum. *Circa forum privatis ædificanda divisa sunt loca, porticus, tabernæque factæ.* Livius l 1. Yet, though the place was surrounded with buildings, in ti-

me of the Decemvirs it was still poor, and mean, for from the fact of Virginius we Know, that in the upper part of the oriental side there were butchers's shops. It was from one of them, that he took a knife, and Killed his daughter. *Seducit filiam ad tabernas, atque ibi ab lanio cultro arrepto: hoc te uno, quo possum, ita modo, filia, in libertatem vindico; pectus deinde puellæ transfigit, respectansque ad tribunal: Te inquit Appi, tuumque caput sanguine hoc consecro.* Livius l. 3. However as the state increased, the forum gradually acquired that magnificence, which could only be consistent with the greatness of the Roman Empire.

Before we come to speak of the buildings of the forum it is necessary to show its limits. The forum then ran in length from the east to the west, and in breadth from the north to the south. The oriental line went straight up from the church of S.Adriano, which is in the corner near the arch of Septimius Severus, as far as the northern part of that building, to which belonged the three columns, and which they call the temple of Giove Statore, as those three columns are the southern outside of it. The southern line went straight to the beginning of the edge of that vineyard, which appears at the bottom of it. The western line from that point went to the foot of the Capitol; and the northern in a straight line along the foot of the Capitol to the corner of S. Adriano.

S. Adriano was the temple of Saturnus. Its origin is of the remotest antiquity Solinus says; that it was built by the companions of Hercules. *Ædem, quæ Saturni ærarium fertur comites ejus condiderunt in honorem Saturni*. However, as Dionysius calls it an altar, it is very likely, that there was only an altar, and that the Romans built the temple; but on account of the great variety, which is found in the Authors, it is uncertain, whether it was built by the kings, or in the beginning of the Republick. In this place was kept the publick money *Ærarium Saturni Ædem constituit, quæ hodie etiam manet*. Plutarcus in Publicola; And in a most sacred part of it was deposited the treasure, which was preserved chiefly to make use of in case of an invasion of the Gauls. *Quod in Sanctiori ærario ad ultimos casus servaretur*. Livius lib. 7. Dec. 3. In the civil war Cæsar had the doors opened, and seized all this treasure.

All that remains of this temple is the front, which is a sufficient proof of its solidity, as the plain stone modillons, and ornaments of stucco are a proof of its greatest antiquity. There was besides a noble, and magnificent bronze door, but Alessandro VII. took it away to adorn with it the church of S. Giovanni.

Next to it there was the Basilica Æmilia built by L. Æmilius Paulus. It was a most

noble building, and particularly admired for its columns of cipollino. *Nonne inter magnifica Basilicam Pauli columnis Phrygiis mirabilem?* Plinius l. 36. c. 15.

Then followed the *tabernæ*, which for a conriderable while were seven butchers' s shops, but afterward they were rebuilt, reduced to the number of five, and occupied by Bankers. *Eodem tempore septem tabernæ, quæ postea quinque, & argentariæ, quæque nunc novæ appellantur, aresere.* Livius l. 5. Dec. 3.

The last building on this side of the forum was the Regia, that is the house of Jupiter' s Flamen called also king Sacrificulus. It was chiefly called Regia, because the Pontiffs met there. *Pontificis maximi jure, seu potius immanitate tyranni, licentia domini reliquos Pontifices non in Regiam, sed in Albanam villam convocarit.* Plinius Cecilius of Domitianus l. 4. epist. 2. In the Regia there was a small temple dedicated to Mars, who was worshiped there under the shape of a spear. *Lanceam in Regia positam Martem vocari.* Plutarcus in Romulo.

The via sacra from the foot of the Capitol went all along before the above mentioned buildings, and ended before the, Colosseum. It was called sacra, because after the Sabine women, by throwing themselves between the two Armies, had suspended the battle, Romulus, and Tatius there made their union. *Via dicta sacra, quod in ea fœdus ictum sit inter Romulum, & Tatium.* Festus.

THE SOUTHERN SIDE OF THE FORUM.

The arch of Fabius, under which passed the via sacra was both the end of the forum, and the first building on this side of it. It was raised by Fabius the Allobrogus. *Fabianus arcus est juxta Regiam in via sacra a Fabio Censore constructus, qui devictis Allobrogibus denominatus est.* Asconius Verrina 2.

Then followed the Comitium a place at first enclosed only with fences to keep the Comitia Curiata, which in former times were the only meetings of the people; but after Servius Tullius distributed them in centuries, and the comitia centuriata were kept in the Campus Martius, in the Comitium they kept only the Comitia by Curie for the establishing of laws, and election of Priests. The same year, when Hannibal came to Italy it was cover'd. *Eo anno primum, ex quo Hannibal in Italiam venisset, Comitium tectum esse memoriæ proditum est.* Livius l.7. Dec. 3.

After the Comitium there are the three columns of the building, which they call the temple of Giove Statore, but those, who believe so, do not consider, that Romulus in his time, and circumstances could only raise small fabricks with mean materials, like that of Jupiter Feretrius, which he built on the Capitol, not buildings of marbles, and of the greatest magnificence; since even for many centuries after him there were no marbles in Rome. Besides we know from T.

Livius l. 1. that the Romans having been repulsed, and driven by the Sabines to the very gate of their city, Romulus stoped there crying out. I vow to build here a temple to thee Jupiter Stator, that it be a monument to posterity, that thou hast preserved the city. *Hic ego tibi templum Statori Jovi, quod monumentum sit posteris tua præsenti ope servatam urbem voveo*. Accordingly the temple was built where it had been yowed, that is not in the middle of the forum, but westward by the gate *Mugonia* which was at the corner of the Palatine hill in the way, that led to the forum.

This noble monument of the roman greatness is a remainder of the Curia, or Senate-house built by Julius Cæsar. That the Curia Hostilia built by Tullus Hostilius, which had lasted till the 700. year of Rome, was in the middle of the forum next to the Comitium is proved by the situation of the *rostra*, which were placed before it. *Curia Hostilia, quam ædificavit Hostilius Rex. Ante hanc rostra &c.* Varro l. 4. de lingua latina. And, as afterward by the same Julius Cæsar the rostra were moved to the western side of the forum, Asconius in the Miloniana says. *Erant enim tunc rostra non in eo loco, quo nunc sunt, sed ad Comitium prope juncta Curiæ*. The Curia Hostilia having been burnt when the people burnt in it the corps of P. Clodius, it was rebuilt by Faustus Sylla; but afterward not to have there the name of Sylla, it was granted to Cæ-

sar to rebuild it. *Cæsari concessum fuit: ut novam Curiam ædificaret; nam Curia Hostilia, licet refecta fuerit . . . denuo destructa erat sub prætextu &c. sed re ipsa ne in eo loco nomen Syllæ servaretur, et nova Curia Julia vocaretur.* Dio l. 44. And again the same Dio l. 47. *Curia ubi congregaretur Senatus Julia ab ejus nomine dicta apud Comitium statim ex decreto prius facto ædificata est.*

It is no wonder then, that the three columns, which are not the remainders of the temple of Giove Statore built by Romulus, but of a Senatehouse, of a stately magnificent building of the best times of the Republick, raised by Julius Cæsar, are so noble, and surprising a work. The plan, that Palladio has made of it is an oblong square in an island lying sideways in the forum with a front, and a door eastward, and another front, and door westward with eight columns on each front, and fifteen on each side, comprehending the two of the front, which come in the line. The greatness, and solidity of this building was extraordinary. The entablature is the fourth part of the highness of the columns, and the only cornice is very near as high, as the frieze, and architrave together. The diameter of the columns is 4. feet 5. inches

On the western side of the Curia there was the vicus Sandalarius, which went straight on, and on the other side of the said lane there was.

The Basilica Portia built by L. Portius Cato

in the year 564. of Rome. *Quam ex ære publico vicinam foro sub Curia a se ædificatam Portiam appellavit*. Plutarchus in Catone. What the Romans called Basilica was a Court of Justice, and this was the first Basilica built in Rome; so that till the year 564. Justice was administer'd in the open air. Of this building nothing remains, but part of a side wall, and it is the same with the other two following.

Next to it was the magnificent temple of Julius Cæsar built by the Triumvirs. *Et ulterius in honorem Cæsaris templum heroicum in foro struxerunt*. Dio l.47. and Ovidius in the last of the Metamorphosis.

Et semper Capitolia nostra forumque
Divus ab excelsa prospectet Julius Æde.

The last building in this row was the temple of Castor, and Pollux vowed, and built by Aulus Posthumius for his victory at the lake Regillus over Tarquinius, and the latines. *Nonne ab Aulo Posthumio Ædem Castori, & Polluci in Foro dicatam vides?* Cicero l. 3. de nat. Deorum, and Ovidius l.1. Fast.

Fratres de gente Deorum
Juxta Juturnæ constituere lacum.

The via nova from the Carine continued all along before the buildings, which were on this side of the forum, and led to the Velabrum. From this corner another street bending a little on the left hand went up to the gate of the city of Romulus, where was the temple of Jupiter Statore.

The first building on this side of the forum was the temple of Vesta built by Numa Pompilius with a sacred wood behind it. It was in this temple that the Vestal Virgins preserved the eternal fire, and the Palladium,

Hic locus est Vestæ, qui Pallada servat, & ignem
Ovidius L. 3. Trist. Eleg. 1.

This little temple was round sopported by columns, and covererd with a bronze cupola. *Vestæ quoque Ædem ipsam syracusana superficie tegi placuisse*. Plinius l. 34. c. 3. At a little distance towards the Capitol there was an atrium equally dedicated to Vesta. *Ad atrium autem Vestæ conveniebatur, quod a templo remotum fuerat*. Servius l. 7. Ænead. This atrium, or in the same spot had been the house of Numa

Hic locus exiguus, qui sustinet atria Vestæ
Jam fuit intonsi Regia parva Numæ
Ovidius l. 6. Fast.

In this corner before the temple of Vesta, and that of Castor, and Pollux there was the *lacus Juturnæ*, which was a natural spring, that formed a small deep bog, and which afterwards was turned into a fountain

By the atrium of Vesta there was the vicus Tuscus, that from the middle of the forum led to the Velabrum, and immediately after follow'ed

The Basilica Julia built by Julius Cæsar. Statius, after having described the equestrian

Statue of Domitianus in the middle of the forum looking southward, says

Ad laterum passus hinc Julia tecta tuentur,
Illinc belligeri sublimis regia Pauli.

meaning, that Domitianus had the Basilica Julia on his right hand, and the Æmilia on his left. Vitruvius, who was the Architect of this building, gives a full description of it l. 5. c. 1.

By the Basilica Julia there was the vicus Jugarius which went along the foot of the tarpejan rock; and, as in the apposite corner there was the lacus Juturnæ in this there was the *lacus servilius*, that is another fountain, as fountains by the Romans were called by the name of *lacus*.

THE NORTHERN SIDE OF THE FORUM

The first building was the triumphal arch of Tiberius for the ensigns recovered by Germanicus, which had been lost by Varus in the reign of Augustus. *Arcus propter Ædem Saturni ob accepta Signa cum Varo amissa ductu Germanici.* Tacitus l. 2. Annal. The reason, why this monument for the victory of Germanicus was raised in honour of Tiberius, is because only those, under whose auspices the wars were made, had a right to triumph; and in time of the Emperours all the wars were made on their name.

Next to the said Arch there was the tem-

ple of Opis, and Saturnus, where was kept the money of the Citizens. *Vtinam pecunia ad Ædem Opis maneret* Ciccro Philippica 1.; and again Philippica 2. *Sed etiam regnas, qui maximo te ære alieno ad Ædem Opis liberasti &c.*

Truly Victor sets down this temple in vico Jugario; but as the said temple stood just at the beginning of the lane, it seems, that Victor instead of saying *by*, said *in* vico Jugario the better to distinguish it from the other, where is S. Adriano. Besides to reconcile the accounts of the classical Authors, who differ about those, who built the temple of Saturnus, and the opinions of the modern writers, who differ about the situation of it, the only manner is to fix two temples of Saturnus in the forum, as I am really persuaded, that there were. These were a kind of publick banks, or treasuries, which, according to the maxim of Vitruvius l. 5., were to be in the forum, and, as there was in the forum the temple of Saturnus, to Keep the money of the State, it is very likely, there was this of Opis, and Saturnus to Keep the money of the citizens.

Two other temples there were in the row between the above mentioned one of Opis, and Saturnus, and the arch of Septimius Severus. These were the temple of Concord, and that of Vespasianus. Plutarcus in Camillo speaking of the temple of Concord says. *Postridie, concione habita, scriptum est, ut templum Concordiæ in rei memoriam ad forum, & Comitium spectans ædificaretur*; Festus de-

scribes it *inter Capitolium, & forum*; And Statius after having described the equestrian statue of Domitianus placed in the middle of the Forum looking southward, says.

Terga Pater, lætoque videt Concordia vultu.

that is, that the two aforesaid temples of Concord, and Vespasianus stood in the middle of the northern side of the Forum, facing the south.

Those, who stick to the ancient mistake, that the temple of Concord was that of the eight columns on the ascent of the Capitol from the authority of Cicero Philippica 10. *Equites Romani, qui frequentissimi in gradibus Concordiæ steterant*, might object, that, as it is undeniable, that the temple on the Capitol had stairs, it is more likely, that the temple of Concord was there on the ascent of the hill, than in the plain. This objection against all the authorities, which have been brought, to prove the contrary, is quite vain, as it is certain; that the roman buildings were always raised above ground, and consequently had stairs, and particularly this of Concord, that was built at the foot of the hill, where the soil is naturally higher than in the plain.

Of these two temples there is only a column left standing, which very likely belonged to that of Vespasianus.

OTHER THINGS, WHICH WERE IN THE SQUARE.

Many other things were also in the space of the forum. We have remarked already, that there were two fountains, one in each corner of the western side of it. We mentioned also the *rostra*, which were placed before the Curia Hostilia, and then by Julius Cæsar transferred to the western side of the forum. The *rostra* were only a pulpit, or a seat raised for the convenience of speaking to the people. It was called rostra from the beaks of the ships taken from the Antiates, and fixed to it. *Rostrisque earum* (navium) *suggestum in foro extructum adornari placuit, rostraque id templum appellatum*. Livius l. 8. It is to be remarked, that the word *templum* here does not mean a church, nor a large building, but only a sacred place. As columns were the most ancient monuments erected in honour of great men, many columns were raised in the forum, as the *Pila Horatia*, that was a pilaster, upon which had been put the spoils of the Curiatii. Livius l. 1., the *columna rostrata* erected in honour of C. Duillius for his victory over the Carthaginians. Plinius l. 34. c. 5. Another column 20. feet high of africano erected by the people in honour of Julius Cæsar with this inscription *Parenti Patriæ* Svetonius in Cæsare. There were also many statues, and the *milliarium aureum*, that was a bronze gilt column, upon which was marked the length of all the roads of Italy, Tacitus, Svetonius &c. The most noble, and magnificent monument however, that adorned the place, was the colossean bronze equ-

strian statue of Domitianus raised in memory of his german victory. It stood in the middle of the square, just where in the beginning of Rome was the lacus Curtius, looking southward. The symbolick statue of the Rhine (which is now in the court yard, facing the door, of the Capitoline museum) lay before that of Domitianus so, that one foot of the horse hovered over the head of the Rhine.

Ænea captivi crinem tegit ungula Rheni
Statius.

This Poet gives a fine description of this famous equestrian statue. A great spring of water shooting from under the Rhine fell into that large basin, which now forms the fountain, that is in the middle of the square. This wonderful bulk was all of one piece of beautiful oriental granito; Its circumference is 83. feet.

THE TEMPLE OF ANTONINUS PIUS, AND FAUSTINA

After having surveied the forum, proceeding in the via sacra you will find directly on your left hand the temple, which by order of the Senate was built in honour of Antoninus Pius, and Faustina. The portico, which is almost entirely preserved, the noble entablature, its beautiful mouldings, and bass-reliefs in the frieze as well as the walls of the temple, thò stripped of the marbles, which covered them, prove, that it had the solidity, and greatness of manner of the best ar-

cient buildings. The 10 whole columns of cipollino of corinthian order, which form the portico, and of which a third part is under ground, are wonderful, and the largest ever seen of that kind of marble. I am sure, they were those of the Basilica Æmilia so much admired by Plinius, and Appianus; for, as there were two other Basilicas in the forum, besides those, which had been built in other forums, it is very likely, that the Æmilia being decaied, they made use of its columns to erect this temple.

THE TEMPLE OF ROMULUS, AND REMUS, at

S. Cosimo, e Damiano.

A little farther was the temple of Romulus, and Remus. It was a small round building. They found buried in the ruins of it the bronze door, which is raised between two porphyrian columns, and the plan of Rome, which formed the pavement of the temple, and which is now walled up on the staircase of the capitoline museum. Upon the remainders of the old walls they raised this little building, which, being on the same plan, is much like the ancient temple, and serves as a hall, or forepart to the church of S. Cosimo, e Damiano.

This most magnificent temple looked southward, and was 300. feet long, and 200. broad. The two side iles were built with the greatest solidity, and the stupendous vault of the middle one was supported by eight wonderful white marble whole columns of corinthian order, the diameter of which was 6. feet 4. inches. What remains of it is the right ile, the side wall of the tribune, by which one may see the breadth of the temple, and most of the wall of the portico. In the plan, Des Godetz has made of this temple, the wall portico has four doors with two columns at each door, two of which lead to the middle ile, and the other two to the side ones. Above the order of the same portico there is an attico with statues upon it, and the tympanum with part of the temple hovers over the portico. As Vespasianus had demolished all that part of the aurea domus of Nero, which went out of the Palatine hill, and with the same materials he built this temple as well as the Colosseum, it is not to be doubted, that the aforesaid columns were those of the vestibulum of Nero, which stood very near in the same place, were afterwards was built this temple, and of which Svetonius in Nerone says. *Vestibulum ejus fuit, in quo colossus 120. pedum staret*

This temple was the largest, aud most beautiful in Rome. *Quod unum scilicet opus cunctorum tota urbe maximum fuit, atque pulcherrimum.* Erodianus l. 1. After the triumph

of Titus it was adorned with the spoils of the temple of Jerusalem. Joseph the Historian: In the front of it there was this inscription. *Paci æternæ Domus Imperatoris Vespasiani Cæsaris Augusti, Liberorumque ejus sacrum.* In the beginning of the 17. century the Pope Paolo V. took away from this temple one of the eight columns, that remained still standing, and raised it before the church of S. Maria Maggiore. Pieces also of the other seven have been found, and out of one of them Simone di Carrara made a group representing Alessandro Farnesi with the symbolical figures of a victory, that crowned him, the river Schelda at his feet, and Flanders kneeling before him, four figures larger than nature.

I TEMPII DI VENERE, E ROMA

In the convent of S. Francesca romana there is a curious building of two temples joined together back to back, which are generally called the temples of the Sun, and Moon, but without the least foundation. These are the temples of Venus, and Rome built by Adrianus, about which Dio says, that he sent the plan, and consulted the famous Architect Apollodorus of Damascus. *Veneris, & Romæ templi descriptionem ad eum mittens &c.*, and of which Prudentius l. 1. contra Simmacum says

Atque Vrbis, Venerisque pari se culmine tollunt
Templa, simul geminis adolentur thura duabus.

Adrianus's whim of joining two temples quite alike in this manner was very odd. However the building was noble, and richly ornamented, as it may be judged by the number of the niches, which are in the walls. In the plan, Palladio has made of these temples, each of them has a portico of six columns in the front

L'ARCO DI TITO

The triumphal Arch of Titus was almost gone to wreck, and ruin; but in the beginning of the 15. century very happily with buttresses on each side, and great weighty stones laid upon it, they preserved that part of it, which remained; It was raised by order of the Senate in honour of Titus for his victory over the Jews. However the title of Divus given him in the inscription, as well as his apotheosis sculptured in the middle of the arch prove, that it was raised after his death. This arch for the solidity of its structure as well as the beauty of its sculpture was a most magnificent monument. The suit of the sacrifice represented in the frieze is very particular both for the subject, and the prominence of the relief. The two bass-reliefs below are excessively fine. By one is represented Rome, that leads the horses of the triumphal car, wherein is Titus crowned by a victory in the middle of his victorious army; By the other the spoils of the temple of Jerusalem, the Candelabrum, the Silver Trumpets of the Jubilee, and the Table of the Mensa

By the length of the base, which on the left hand is quite uncovered, one may judge of the breadth, and size of this monument

LA META SUDANTE

That bulk of bricks, which is at the top of the street, and which they call Meta Sudante, is nothing, but the remainder of a large fountain built in the shape of a meta on one side of the square before the Amphitheatre both for ornament of the place, and convenience of the people

On the opposite side of the place there was the marble Colossus of Nero 120. feet high. At first it had been placed in the vestibulum of the aurea domus. *Vestibulum ejus fuit, in quo Colossus* 120. *pedum staret ipsius effigie.* Svetonius in Nerone. Vespasianus having demolished that part of the aurea domus, which went out of the Palatine hill, transferred the Colossus to the place, were are now the temples of Venus, and Rome. *Templum pacis dedicatum est: & Colossus in sacra via collocatus.* Dio. l. *66.* Then Adrianus transferred it again to the top of the via sacra, and placed it level with the aforesaid fountain, which was at the top of the vicus Sandalarius. *Transtulit Colossum stantem, atque suspensum per Detrianum Architectum de eo loco, in quo nunc templum Vrbis est ingenti molimine, ita ut operi etiam elephantes viginti quatuor exhiberet.* Spartianus in Adriano. Vespasianus, having added raies to the head of the Colossus dedicated it to the Sun. *Qui dicatus solis veneratione est, damnatis sceleribus illius Principis.* Plinius l. 5. c. 5. Then Commodus took away Nero's head, and put there another of his own image; and, having put a club in its hand, and

a bronze lion at its feet turned it into his own statue, the Roman Hercules. *Colossi caput dempsit, ac suum imposuit, & inde solido more solidato inscripsit.* Lampridius in Commodo.

L' ARCO DI COSTANTINO

This was one of the finest monuments, that ancient Rome ever had of this kind as well for the magnificence of its architecture, as the wonderful beauty of its sculpture. It was one of the four arches, that were at the four corners of the forum of Trajanus, the work of the famous Apollodorus of Damascus; but, as it was transplanted, and raised again; according to the custom of those times, in honour of Constantinus for his victory over Maxentius, it was polluted with the deform sculpture of the fascia, that represents the said victory. Some people say, that only the bass-reliefs were taken from the Arch of Trajanus to adorn this, that was raised for Costantinus; but they are mistaken. The barbarous workmanship of the ovoli, dentelli, and other members in some little pieces of the cornice here, and there, which, having been broken in undoing the arch, where newly sculptured, so much unlike all the rest, show the difference of the work of those times, and are a convincing proof, that the whole arch was of Trajanus

The two large square bass-reliefs, that are on the sides of the Attico represent two battles: the two round ones under them the East, and the West. The first on the attico on the

side of the arch of Titus represents an Allocution: the second a Congiarium, that is a donative to the Roman People: the third the Via Trajana expressed by the woman, that lies holding a wheel: the fourth Rome leading the Emperour, very likely to his victories. The medallions represent a sacrifice to Mars, and another to Apollo, and two hunting matches. The first bass-relief on the attico on the western side represents the particular sacrifice of an ox, a hog, and a ram, which was performed in the general review of the Army: *Ibi instructum exercitum omnem suc, ove, taurisque lustravit*. Livius l. 1. The second represents an Allocution: the next some Dacian prisoners presented to the Emperour, and the last another Allocution. Two of the medallions represent sacrifices, one to Diana, and the other to Hercules, and the other two hunting matches. One of the bass-reliefs under the great arch represents a battle, and the other Trajanus led by Rome, and crowned by a Victory, whilst his Soldiers destroy the remainders of the scattered Army. What nobleness! What spirt! What lively expression!

The eight solid columns are of the most beautiful giallo antico. However, as a column like these, seemingly belonging to another arch, was found in the forum of Trajanus, Clemente VIII. to match it, took one from this arch, and put them both to the side door of S. Giovanni. The beautiful statues of pavonazzetto of the eight Dacians too had their heads, taken away and sent to Florence by Lore-

zo de Medici the nephew of Clemente VII., but Clemente XII. had them copied from the originals, and replaced. One of the said statues fell down, and, as it was broken, was put in the museum capitolinum, and the copy of it on the Arch

THE FLAVIAN AMPHITHEATRE, or *Il Colosseo*.

This wonderful building was called Colosseum not from the Colossus, as it is generally believed, which when this Amphitheatre was built, did not stand there, but from its prodigious colossean size. It was begun by Vespasianus with the materials of that part of the aurea domus, which he had pulled down, in the same place, where had been the lake of Nero

Hic, ubi conspicui venerabilis Amphitheatri
Erigitur moles, stagna Neronis erant.
Martialis Epigr. 2.

But, Vespasianus being dead, it was finished, and dedicated by Titus

It is of an oval shape; as the roman theatres had the form of a horseshoe, and the Amphitheatres were two theatres joined together. The outside of it was all of stone of Tivoli called travertino, as were also the porticos, and the lower part of all the building; but a great part of the inside was of bricks. It

was raised three feet, and a half above ground. The vaults, which supported the seats gradually rose from the lower edge, and went as far, as under the windows, which are in the single wall; and again from the top of the same wall as far as under the other windows. Under ground there were dens, whence they let out in the arena the wild beasts for the games. The lower rows of the seats were for the Patricians: the next for the equestrian order, and all the remainder for the people. The place however for the Emperour differed from the general order. It was an apartment, which in the same plain came forwards to the first seats

The thickness of the building was 163. feet: the length of the arena 308., the whole length together 634. The breadth of the arena was 199. feet: with the building 525. the highness 167. It contained ninety thousand people sitting, and ten thousand standing. The porticos contained as many people, as the seats, so, that they walked in the porticos, and as soon as the games begun, they all at once left the porticos empty, and took the seats

The outside prospect also is equally admirable. Four orders rise one upon another to a surprising highness. The first is doric, the second ionic, and the other two corinthian. Notwithstanding that, the steps with a good part of the first order being now under ground, the building is seen to a great disadvantage, its bulky size, its proportion, its solidity, its unity, and simplicity strike the mind of

the beholder with astonishment. In each of the three first orders there were eighty arches. Those of the ground floor were all numbered, and, as each of them was an avenue, and there were very frequent large fine stairs, as soon, as the games were over, in a moment they could all go out without the least confusion; and find their slaves ready to attend them. The method, they used to cover the amphitheatre was as follows. In those holes, you see in the upper cornice they put beams, and fixed them in the large modillons, which are under the same holes. At the top of these beams there were pulleies, to which they put the ropes, which they threw down to tie to the tent, that was laid in the middle of the arena, and that afterwards they drew up all together. These beams with pulleies were 240.

It is to be remarked, that the lines are not quite exact, and the mouldings unfinished, and imperfect. This however is not a fault; since in colossean buildings like this the object is the whole together, not the nicety of its particular members. It is to be remarked too, that, notwithstanding the extraordinary solidity of this building the second order retires one foot from the first, the third another foot from the second, and the fourth as much again from the third, so, that, leaning all round on itself, it would have withstood almost the day of doom, if with a great deal of pain it had not been purposely demolished, for which fact the ignorance of the times is the best, and only apo-

logy, that can be made. Now, as the open sides have no support, they continually slacken. In the beginning of the last century two arches fell down, and now there is another large gap all along on the eastern side

The games, they celebrated in the amphitheatre were combats of Gladiators, and combats of wild beasts with Gladiators. These Gladiators were condemned people, or wretches, who wilfully had sold themselves for that purpose. In time of persecutions many Christians were exposed there to wild beasts; and it is for this reason that they have made of this place a kind of Sanctuary

DAY IV.

IL MONTE PALATINO

Ita solus potitus imperio Romulus, condita Urbe conditoris nomine appellata, Palatium primum, in quo ipse erat educatus, munsit T. Livius l. 1. Romulus built Rome on the Palatine hill, erected the walls, and made four gates one at each corner of the hill. Porta Pandana was eastward, Porta Romanula Southward, Porca Carmentale westward, and Porta Mugonia northward. After Rome had been enlarged the Palatine hill was always the noblest part of it, and for all the time of the Republick it was the residence of the best families; but in time of the Emperours the same place, which had contained at first the whole city, was not sufficient to contain their palace. Augustus was the first, who built a magnificent house towards the middle of the hill. Dio. l. 55. Tiberius by a great addition extended this house to the edge of the hill towards the Capitol, which addition, though joined to the house of Augustus, by way of distinction was called Tiberiana house. *Cum & prælium, & incendium* (of the Capitol) *è Tiberiana prospiceret domo.* Svetonius in Vitellio. Caligula too erected great buildings, a theatre, and a temple dedicated to himself before the palace of Tiberius. *Partem palatii ad forum usque promovit, atque Ædem Castoris, & Pollucis in vestibulum transfigurata &c.* Svetonius

in Caligula. However all the buildings raised by him immediately after his death were destroied by the people. Then Nero in the opposite side built a very large palace called transitoria domus; but, this having been burnt in the great fire, he built the famous aurea domus. *Quam primo transitoriam, mox incendio absumptam, restitutamque auream nominavit.* Svetonius in Nerone. This house, besides the Palatine, occupied all the plain as far as the foot of the Esquiline hill. *Domum a Palatio Esquilias usque fecit.* Svetonius in Nerone. The vestibulum was where is the temple of peace, and the church by it, facing the remaining part of the via sacra

The immensity, beauty, and riches of this palace were inconceivable. The rarest marbles, metal, gold, silver, ivory, sculptures, and precious stones were emploied in it with the greatest prodigality. It is enough to say, that to build, and adorn this palace Nero after having exhousted the publick treasury oppressed not only Italy, but also all the provinces of the Empire. Besides the riches of the materials, the best Artists, and greatest Engineers came from all parts of the world, and, striving by emulation, performed wonderful works. Among other things there was a cenaculum, or dining room, from the vault of which fell upon the guests flowers, and sweet waters; and another, the vault of which represented the sky with the course of the stars. Svetonius in Nerone. The small temple, that Servius Tullius had dedicated to Fortune Seja

on the Palatine hill, was pulled down by Nero, and rebuilt with a particular transparent marble called *Lapis Phengites*, which at that time was found in Cappadocia. When this temple was entirely shut one could see within as well as without. Plinius. Nerva caused to be wrote on the gate of the palace *Ædes publicæ*; and Antoninus shut up the aurea domus of Nero, and inhabited only the Tiberian house. From this immense building the name of Palatine hill was change into *Palatium*; and hence it is, that every magnificent house has been called since a Palace

As soon as Vespasianus was made Emperour he demolished all that part of this prodigious building, which went out of the Palatine hill

GLI ORTI DI FARNESI.

From the door you are to go straight on to the end of the vineyard, and then turn to the left, where are to be seen the vaults, that joined one after another formed the ground floor of the Tiberiana domus. This manner was used in great buildings, as one may see also in the baths of Titus. Upon a continued series of vaults they raised the largest palaces several stories high, and even temples. The vaults however could have no other light, but from the two ends, except the first, and the last, which could receive light also from the sides. Then up in the vineyard, which is planted in a ground

all formed of rubbish on the second floor, at a small distance, by descending again in the ground floor, you will see what they call the baths of Livia. The name they have given them is not improper, for at least in this part of the hill was the palace of Augustus her husband. This was a most elegant place adorned with beautiful pictures entirely preserved; but it has been stripped, and much damaged. Near the house there are also many pieces of marbles; but great part of them are inconsiderable, and the work of the low centuries, for the king of Naples, whom the place belongs to, has searched all the ground, and carried away all that was worth notice

VILLA MAGNANI.

In the ground floor of the house there are some pictures by Raffaele, and his scholars. They are indeed much damaged, and ill repared. However there is a Venus of great beauty, and some other little pictures well preserved. Under ground are to be seen three sacellums or private chapels, which belonged to the Palace of Augustus; but they are entirely stripped, and deformed. On the stairs, which lead to the said chapels. is to be remarked the solidity of the walls, and the great part of the building, that remains hid under ground, though in the vineyard there is no appearance of it, except about the house; that is raised upon

the old walls. From the balcony there is a fine prospect, and a full view of the valley Murcia, which lies between the Palatine, and the Aventine hill, where was

IL CIRCO MASSIMO.

The Circus Maximus was originally built by Tarquinius the proud, and it was one of his most surprising works. Julius Cæsar rebuilt it in a most solid, and magnificent manner, and of such vastness, that it contained 260. thousand people. *Circum maximum a Cæsare dictatore extructum longitudine stadiorum trium latitudine unius, sed cum ædificiis jugerum quatuor ad sedem 260 millium.* Plinius lib.36.c.15. Then, being decaied, or burnt, Trajanus rebuilt it of such an enormous, and almost incredible size, that it contained 380. thousand people. *Circum collapsum ampliorem, atque elegantiorem restituit, quod ideo se fecisse inscripsit, ut populum Romanum capere posset.* Dio. The bounds of it were the same, as those of the valley. Its shape was like that of a theatre with this difference, that instead of the stage at one end it had a straigth line, whence the cars started, and the sides were extended to a considerable length. The straight line was westward, and the half circle eastward. The inside, and outside, except in the aforesaid straight line, were the same, as in theatres, and amphitheatres. To oblige the cars to run all the length there was a wall, which

leaving a proper space for the turning at both ends, went all along, and equally divided the erena. This wall was called spina. It was not higher, than three, or four feet, and had three large columns of a conical shape at each end, which they called *mete*

Upon the spina Augustus raised an obelisk, which he caused to be brought to Rome from Hyeropoli: *Augustus obeliscos duos ob Hyeropolitana civitate transtulit Egyptia, quorum unus in circo maximo, alter in campo locatus est Martio*. Ammianus Marcellinus l. 17. Constantius the son of Constantinus erected another obelisk upon the same spina 90. feet distant from that of Augustus. This obelisk was much larger, than the other, and the largest of all in Rome. The length of the shaft was 115. feet. Constantinus intended to raise it in Constantinople, and had had it already brought from Thebes to Alexandria; but Constantinus being dead, Constantius brought it to Rome. They were found both broken under ground in time of Sisto V. and Domenico Fontana raised that of Augustus in the square of il Popolo, and that of Constantius in the square of S. Giovanni.

Circuses were places consecrated to the Sun, and in his honour they celebrated there the circenses games with races of horses, bigas, and quadrigas, that is cars with two, and with four horses. *Quadrigas, bigasque, & equos desultorios agitaverunt nobilissimi juvenes*. Svetonius in Cæsare. These were the most ancient games, the Romans had, and were cal-

led also Roman games. The names Circus, and Circenses have the same etymology. *Circus quasi circulus* from going round. Of this huge building, besides the place, where it stood, nothing remains, but a few relicks of the internal brick work of the round part of it, which are to be seen at the top of the valley, facing the mill

LA VIGNA DEL COLLEGIO INGLESE

The great ruin, that is on the hill was the temple of Apollo built by Augustus. *Templum Apollinis in ea parte Palatinæ domus excitavit, quam fulmine ictam, desiderari a Deo Aruspices pronunciarunt.* Svetonius in Augusto. The form of this temple was round with porticos so contrived, that they had their full extention in the front, and sides; but, gradually diminishing, behind they remained close, and level with the back of the temple, as it is clearly to be seen. It was very richly adorned with the finest marbles. On the front of it there was the gilt bronze car of Apollo, and the door of the temple was of ivory with sculptured figures on it

Auro solis erat supra fastigia currus
Et valvæ Lybici nobile dentis opus &c.

Proportius l. 20. Eleg. 31.

The vaults of the porticos were gilt: the

columns of Africano, and between them there were the statues of the Danaides

Tantum erat in speciem Pœnis digesta columnis
Inter quas Dani fœmina turba Senis

Propertius ibidem

Behind the temple, and joined to it there were two libraries, that is a latine on one side, and a Greek on the other. *Addita porticus cum bibliotheca latina; græcaque* Svetonins in Augusto. In these libraries, and very likely in the vestibule between them was a colossean bronze statue of Apollo 50. feet high. *Vidimus certe Apollinem in Bibliotheca templi Augusti tuscanicum* 50. *pedum a pollice, dubium ære mirabiliorum, an pulchritudine.* Plinius l. 34. c. 7. The other statue, which was in the temple, was of marble, and the work of Scopa. Plinius l. 36. c. 5. Galba was sacrificing in this temple when he was betraied by Otho. Svetonius in Galba.

Now you are to pass the little bridge, which is southward to see the wonderful arches, which formed the ground floor, and supported the enormous palace of Nero, and enjoy at the same time from that highness the beautiful views of this part of the country. Then, to have a full idea of the Palatine hill, you are to continue the round of it

L'ARCHETTO DI SETTIMIO SEVERO

After having left the valley Murcia you will find the Velabrum, which is in the plain, that lies under the northern side of the Palatine hill. Here by the church of S. Giorgio, which is on the left hand, there is a small arch erected in honour of Septimius Severus by the silversmiths, and ox merchants, as it may be seen by its inscription. The bass-reliefs under the arch represent two sacrifices, one of the Emperour, and his wife Julia Pia, and the other of their sons Caracalla, and Geta. However the figure of Geta is erased, as is also his name from the inscription; for, as Spartianus says, after Caracalla had killed his brother, he had his name, and figures taken away from all the monuments, as we observed also on the subject of the grand arch of the same Emperour at the foot of the Capitol

It is to be remarked that this arch is overladed with mouldings, a certain proof of the decay of the arts, as in proportion of their decay, the Artists augmented mouldings, and ornaments

Before this arch there was the forum boarium, so called for a double reason, because it was an ox market, and because there was a bronze statue of an ox erected in it

Area, quæ posito de bove nomen habet

Ovidius l. 6. Fast;

Facing this arch there is a spring of water, which, doubtless, is the same, that formed the lake of Juturna in the forum before the temple of Vesta, and now on account of the ruins has taken another course under ground. In the same place is to be seen

LA CLOACA MASSIMA

This was a very large sink, that received the waters from all the others. It was formed of a threefold row of huge stones closely compacted together without cement. It was a work of Tarquinius the proud. *Foros in circo faciendos, Cloacamque maximam receptaculum omnium purgamentorum Vrbis sub terra agendam, quibus duobus operibus vix nova hæc magnificentia quidquam adequare potuit.* Livius l. 1. Such is the surprising solidity of this building, that it seems, that neither by time, nor the fall of ruins, nor any other accident it could be destroied. *Aliquando Tyberis retro fusi recipiunt fluctus, pugnantque diversi aquarum impetus, et tamen obnixa firmitas resistit. Trahuntur moles internæ tantæ non succumbentibus caveis operis. Pulsant ruinæ sponte præcipites, aut impactæ incendiis; quatitur solum terræmotibus; durant tamen a Tarquinio annis* 800. *prope inexpugnabiles &c.* Plinius l. 36. c. 15.

This sink is 14. feet high 14. wide, and 900. long. A cart loaden with hay could go through it; and Agrippa went through it in a boat. Dio l. 40.

L'ARCO DI GIANO

This is one of those arches, which P. Victor says, were in each of the fourteen regions, and chiefly in market places for the convenience of the people. T. Livius speaking of Stertinius l. 3. Dec. 4. says *De manubiis duo fornices in foro boario . . . fecit, & his fornicibus signa aurata imposuit*. In the real niches then, that are in the fronts of the arch there were gilt bronze statues. The bulky pieces of fine marble, of which it is built, are astonishing; and, notwithstanding this arch is half buried, and much damaged in the top, its surprising solidity, and stateliness clearly appears. These arches of four faces were called Jani, and under these Jani used to sit usures, or bankers. *De quærenda, de collocanda pecunia, etiam de utenda commodius a quibusdam viris ad medium Janum sedentibus, quam ab ullis Philosophis ulla in schola disputatur*. Cicero l. 2. de Off.

The brick work upon it is an addition made in the low centuries, when, as in Rome there was a kind of anarchy, they seized, and fortified all the strong places; and as in the last times this Janus was held by Frangipani, it was called the tower of Frangipani.

THE TEMPLE OF ROMULUS, now *S. Teodoro*

That little round building, which is on the other side of the way under the Palatine

hill, was the temple of Romulus. It was entirely ruined; but, by raising new walls upon the old remains, they made a church of it, and dedicated it to S. Teodoro. At the door there is the altar, which was found under the ruins together with the she wolf with the twins Romulus, and Remus, that is in one of the galleries of the Capitol. About the same place, where was the temple, was the ficus ruminalis, under which it was supposed, that Romulus, and Remus were suckled by the wolf. Near it was the Lupercal, a den with an altar dedicated to Pan. Dionysius l. 1. speaking of it says *Ostenditur secundum viam, qua itur ad circum, templumque ei proximum, in quo est lupa præbens pueris duobus ubera, antiquæ operæ simulacra ærea*; and Virgilius l. 8. Ænead:

et gelidæ monstrat sub rupe Lupercal

At that corner was Porta Mugonia one of the four gates of Rome in time of Romulus, and by it was the temple of Jupiter Stator,

DAY V.

IL MONTE CELIO

This was the third mount added to the City by Tullus Hostilius the third king of Rome, who, having demolished Alba, led the people to Rome, and placed them here. /*Roma interim crescit : Albæ ruinis duplicatur civium numerus. Cælius additur urbi mons &c.* Livius l. 1.

LA CHIESA DI S. GREGORIO

In this place there was the house of the family Anicia, which the Pope S. Gregorio the great, who was of that family, in the end of the sixth century converted into a church, and a convent. The church was rebuilt in the beginning of the last century. By 16. ancient columns it is divided in three iles. The vault has been painted by Placido Costanzi. There were pretty pictures above the altars; but, as in time of the Republick the Convent was suppressed, the church was stripped. There are however by it three chapels, which remain unhurt

The first is of S. Silvia, whose statue is a work of Niccola Cordieri, a scholar of M. A. Bonaroti. The fine pictures in the tribune are a work of Guido Reni

The second is of S. Andrea. The picture

above the altar is by Pomaranci : the figures of S. Pietro, e S. Paolo on each side of it by Guido; but quite surprising are the two large pictures on the side walls at the same time painted in fresco by emulation by two very great painters. That on the left representing the aforesaid Apostle S. Andrea led to martyrdom is the work of the said Guido : the other representing the same Saint scourged, of Domenichino. Notwithstanding they have sufferd much, the first is damaged, and ill repaired, and the second is more discoloured, they are both excessively fine; but that of Domenichino is quite a wonder. The composition is very happy : the drawing is of an admirable purity, and the expression is singular

In the third chapel there is the statue of S. Gregorio sculptured by the above mentioned Cordieri, and a large marble table, upon which the same Saint was used to feed every day twelve beggars

LA CHIESA

DI S. GIOVANNI, E PAOLO

Was originally built in the fifth century in the same place, where was the house of these two brothers, who had been martyr'd there. In the beginning of the 18. century it was rebuilt by Cardinal Paolucci upon the design of Antonio Canavari. The eight columns of oriental granito, which support the por-

tico deserve a particular attention, as they are the finest piece of ancient ionic order in Rome. The church too for its proportionate size, the number of its columns, and fine pavement is beautiful; but in painting there is nothing of consequence. The best picture is that, which is above the fourth altar on the right hand, a work of Benefiale.

In the garden there is a great remainder of an ancient building of two orders of arches of Travertino, part of which appears also under the steeple. Nobody can say with certainty what it was. Some pretend, that it was a second Curia built by Tullus Hostilius on the Cælian hill, but without the least foundation, or probability. We know, that Tullus Hostilius built only one Curia, which was in the forum, and really at that time it would have been useless, and ridiculous to have built the second. *Curiam fecit, quæ Hostilia usque ad patrum nostrorum ætatem appellata est.* Livius l. 1. Other opinions are still much more inconsistent: that it was a place to keep the wild beasts for the games of the amphitheatre: that it was a reservoir of water for the same object. Such absurdities deserve no answer, and the structure of the building itself confutes them. As we know from Livius l. 1., that Tullus Hostilius, after having placed the people of Alba on the Cælius, went himself to inhabit the same place. *Eandem sedem Tullus Regiæ capit, ibique habitavit*, if we will attribute this building to Tul-

lus Hostilius, we might take those arches to be the remains of his royal house.

The arch of travertino of P. Dolabella, and C. Silanus, which a little farther you will find in your way, was not a triumphal arch, nor a particular monument. It seems to have been an inlet, or a door of some publick building, and probably of the *Castra peregrina*, a station for foreign soldiers, which both by S. Rufus, and P. Victor are set down in this region Cælimontana

The aqueduct, that runs all along from Porta maggiore to the Palatine hill, was built by Nero to take from the main Claudian aqueduct an additional quantity of water, and bring it to the aurea domus.

LA CHIESA DI S. STEFANO ROTONDO

This ancient temple in the year 468. by the Pope S. Simplicio was turned into a church. It was much larger, than it is at present, for it had the extent of another portico round it, which they cut out by demolishing the outside wall, and walling up the second row of columns, which may be seen in the same wall, as in a chapel on the left hand is to be seen all the original depth of the two rows of columns. All that is remarkable in this church are its 60. columns, its vastness, its odd, and bad plan executed in a barbarous manner.

We have not the least hint of what this building might have been. Some people call it the temple of Bacchus, others the temple of Faun; but this is all guessing, and as for Faun it is not very likely, that such a large temple of corinthian order should have been dedicated to Faun, a rustical Deity. It is more surprising however to hear it called the temple of Claudius; but as this temple was begun by Agrippina, and finished by Vespasianus it is clear that those, who say so, make no distinction between good, and bad, and they do not know, that it would have been as impossible to have raised such a bad building, as this in the times of the first Emperours, when the arts flouirished in Rome, as it would have been to have raised a very fine one in the barbarous times of Constantinus. I can not say whose temple it was; but, if it was not à church built by Constantinus, certainly it is a building of those times.

L'OBELISCO DI S. GIOVANNI

This is the obelisk, which, speaking of the circus maximus, we said, that Constantius the son of Constantinus erected upon the spina of it, and which was the largest in Rome. Towards the end of the 16. century it was found broken under ground in the said circus. Domenico Fontana raised it here; but, as the bottom of it was very much damaged, he was obliged to cut off seven feet of it to find a plain, so, that the highness of the shaft,

which was 115. feet, was reduced to 108. The breadth at the bottom is 9. feet 6. inches on one side, and 8. feet on the other

S. GIOVANNI IN FONTE

This building was erected by Constantinus for his Christening. We know from Anastasius in the life of S. Silvestro, that, besides the riches of the materials, that is the fine basin, or labrum of green basalte, that forms the fount, and the 8. solid columns of porphyry, the said Empereur adorned this place with gold lamps, a gold lamb, and the silver statues of Jesus Christ, and S. Giovan Battista, which valuable gifts were soon carried away in the first sack of Rome. The building damaged, and decaied has been many times repaired, and particularly toward the middle of the 17. century by Urbano VIII. The eight beautiful pictures in the cupola representing the life of S. Giovan Battista are works of Andrea Sacchi. The first large fresco painting on the wall representing the apparition of the cross is a work of Giminiani; The battle, and triumph of Constantinus of Andrea Camassei, a scholar of Domenichino, and the destruction of the idols of Carlo Maratti. The two porphyrian columns at the opposite door are quite a wonder for the bulky size of such a valuable marble

S. GIOVANNI IN LATERANO

This is the first Patriarchal Church of the west, that has the primacy over all the Catholick Churches of the world, and the Cathedral of the Popes, who after their election come here to take possession. It was erected by Constantinus in the year 324. and given to the Pope S. Silvestro together with the palace lateranensis, that was next to it, whence it took the name *in Laterano*. In the year 1308. a fire burnt the palace, and damaged very much the church; and, notwithstanding it had been in some manner repaired, it wore for a considerable while the marks of deformity left by the fire. However in the year 1560. Pio IV. made the ceiling: Clemente VIII. in the beginning of the 17. century upon the design of Giacomo della Porta restored the upper part of the cross, and in the middle of the same century Innocenzo X. renewed the middle ile. Borromini, who was the Architect, upon that occasion acquired great honour, for, as many of the ancient columns had been deformed by the fire, by a happy contrivance he walled them up in great pilasters, wherein he left the fine niches, which afterwards Clemente XI. filled up with the twelve Apostles. Sisto V. upon the design of Domenico Fontana had already erected the beautiful portico with two orders of arches before the side door, and towards the middle of the 18. century Clemente XII.

raised the great portico upon the design of Alessandro Galilei.

In the little portico there is on the left hand the bronze statue of Henry IV. king of France raised by the Canons out of gratitude for the Abbacy of Clerac, he had given them. In the church before the door there are two most beautiful whole columns of giallo antico. As I said on the subject of the arch of Constantinus, one of them was taken from the said arch to match the other, which had been found in the forum of Trajanus. All the pictures in this part of the church representing the Apostles, and several facts of S. Silvestro, and Constantinus are works of indifferent painters, such as Gentileschi, Nebbia, Novara, Nogari &c. The best of all are God the Father in the tympanum of the high altar by Pomaranci, and above it the Ascention of Jesus Christ with the Apostles by Cavalier di Arpino. The altar itself is very richly ornamented. There are four marble statues and a tabernacle enriched with precious stones, with an angel of gilt bronze on each side. However what is more valuable, and quite singular, are the four gilt bronze antique fluted columns, which were found in the vineyard behind the holy stairs together with the equestrian bronze statue of M. Aurelius, which is on the Capital. As we know from Servius l. 3. Georg: that Augustus out of the rostra of the egyptian ships taken in the battle of Actium had four columns moulded, which afterwards by Domitianus were put in the

Capitol, it is very likely, that these are the same

The Confession, wherein are the heads of the Apostles S. Pietro, and S. Paolo is a gothic work of the low centuries; and the sepulchral monument of Martino V. before it is another mark of the bad taste of those ages. The two large columns of red oriental granito, which support the great arch, are the only columns of Constantinus's building, which appear. The twelve niches with the statues of the Apostles beautifully ornamented with very fine marbles seem to turn the great ile of the church into a magnificent gallery. The said statues are above 15. feet, and a half high. S. Pietro, and S. Paolo are works of M. Monot: S. Giacomo the elder, S. Andrea, S. Giovanni, and S. Matteo of Cammillo Rusconi. S. Tommaso, and S. Bartolomeo of M. le Gros. The pictures too of the Prophets above the Apostles are works of good painters, such as Benedetto Luti, Francesco Trevisani, Procaccini, and Benefiale

Then beginning the round of the little iles on the left hand of the great door, you will see a fresco painting by Giotto representing Bonifazio VIII. between two Cardinals, a work very remarkable for its antiquity. Besides the sepulchral monuments, which are in the same ile; on the right hand there are others executed upon very whimsical designs of Borromini, such as that of Vaini, and that of Cardinal Rasponi. In the other

iles on the right side of the church, besides the sepulchral monument of Elena Savelli, there is that of Cardinal Casanate, which is a most beautiful work of M. le Gros

The last chapel, which belongs to the family Corsini has been built by Clemente XII. a Pope of the same family upon the design of Alessandro Galilei. It is extraordinarily enriched with stuccos, gilding, the finest oriental alabaster, and other rare marbles, statues, and bass-reliefs. The mosaick picture above the altar, representing S. Andrea Corsini is wonderfully fine. It has been copied with the greatest exactness, and care from the original of Guido, that is in the palace Barberini. The antique porphyrian urn, that adorns the sepulchral monument of the said Pope, is a most valuable piece. It had remained for a long while in the portico of the Pantheon.

The great bronze door of the church is a most estimable, and beautiful piece of antiquity. It was the door of the temple of Saturn, now the church of S. Adriano, in the roman forum. The portico is large, magnificent, and ornamented with fine marbles. On the right hand there is the statue of Constantinus, which was found in his baths on the Quirinal. The front of the church too cuts a good figure for the advantage of its situation as well as for its vastness, notwithstanding it is a bad piece of architecture, particularly for the excessive thinness, and length of the pilasters, and columns

LA SCALA SANTA

Long after the above mentioned fire towards the end of the 16. century Sisto V. upon the design of Domenico Fontana rebuilt the lateran palace. Then as he had succeeded to have brought to Rome the stairs of Pilate's palace, where our Redeemer in time of his passion went up and down, he erected that building, which is facing the said palace, to place them there. These, which they call the holy stairs are in the middle of two other flights on each side of them, that the people who, out of veneration go up the holy stairs kneeling, may come down the other stairs a foot. The Architect of this building with the fine well proportioned portico of doric order was the same Domenico Fontana

From that piece of aqueduct, that is by the holy stairs may be seen what a body of water Nero took for his aurea domus from the main aqueduct at Porta maggiore

S. CROCE IN GERUSALEMME.

This Church was built by Constantinus at the request of S. Elena his mother in honour of the Cross, upon which our Redeemer was crucified, and which she had found in Jerusalem, for which reason it was called *in Gerusalemme*. The place, where it stands, is the beginning of the Esquiline hill. After this church had been in different times repaired, Benedetto XIV. entirely renewed it, but ve-

ry unhappily he emploied for this object Domenico Gregorini a very unskilful architect. It is enough to observe the meanness, and irregularity of the portico, and excessive length of its columns to be convinced of his incapacity. Besides in imitation of what Borromini had done at S.Giovanni, he walled up in pilasters some of the fine columns of the church, not considering, that Borromini by concealing the deformity of the columns, beautifully decorated the church, whereas he hid the beautiful columns, and with odd pilasters deformed the church

The picture in the first chapel of the right ile is by Giovanni Bonatti. In the second chapel there was a fine picture by Carlo Maratti, but they have taken it away, and put a copy of it in its place. That in the third chapel is a work of Cavalier Vanni. The pictures in the upper part of the Tribune are the most remarkable, as they are works of Pintorecchio, one of the most ancient painters of the florentine school. Under ground there is the chapel of S.Elena. Its vault is of mosaick, and there are some pictures by Pomaranci. There were also three fine pictures by Rubens, but they have been taken away. The picture of the last chapel in the other ile of the church is by Passeri

L' ANFITEATRO CASTRENSE.

From a window of the convent is to be seen this little Amphitheatre, which was built

for the diversion, and exercise of the pretorian soldiers, who amused themselves in fighting with wild beasts. It was all of brick. However the outside of it, where appears a whole corinthian order cut in the same bricks, makes a much better figure. This building was out of the walls of Servius Tullius, but Aurelianus, to spare work, put it between his new walls

In the vineyard on the other part of the church there remains the tribune of a temple, from which it clearly appears, that it was a large, and magnificent building, but there is not even the least hint to guess whose temple it was. As about that temple was found that group representing a woman with a Cupid, that is in the portico of the court yard of the vatican museum with this inscription *Veneri felici sacrum Sallustia Elpidius* DD. they concluded, that it was to Venus, and Cupid, that the temple was dedicated; but they were highly mistaken, for that is not the statue of Venus, but the portrait of Sallustia Barbia Orbiana Alexander Severus's wife, represented in the character of a Goddess, (as we commonly see, they were used to do) erected by Sallustia, and Elpidius her libertines

PORTA MAGGIORE

The aqueduct, under which you pass before the gate is the branch built by Nero to

convey part of the Claudian water on the Palatine hill.

That is a monument erected by Titus upon the occasion of his having repaired the Claudian aqueduct. By the first inscription it is recorded, that Claudius brought to Rome the Claudian water: by the second that Vespasianus repaired the aqueduct, and by the third that Titus repaired it again. This building is of stones of Albano, and has few ornaments very plain, and unfinished; but it is very large, and of a very great solidity; for, as it remained out of the gate between the Prænestine, and Labicane roads, greatness, and solidity were the only objects of its Arehitecture

As we have here the Aqueducts of five waters, I think, this is the proper place to give you a full account of the waters, and aqueducts of Rome.

COMPEMDIOUS TREATISE OF THE WATERS, AND AQUEDUCTS OF ANCIENT ROME.

The several waters conveied to Rome by the ancient Romans were ten, that is to say The Appia, Annio vetus, Tepula, Martia, Julia, Virgo, Alseatina, Claudia, Annio novus, and Trajana

1. *The Appia*

Till the year 442. the Romans were obli-

ged to be satisfied with the waters of the wells, and the springs of the place; but in the said year 442. Appius Claudius the Censor from under Frascati brought to Rome the water, which from his name was called Appia. *Censura clara eo anno Appi Claudii, et C. Plautii fuit; memoriæ tamen felicioris ad posteros nomen Appii, quod et viam munivit, et aquam ad urbem duxit.* Livius l. 9.

2. *The Annio vetus*

Thirty nine years after, that is in the year 481. Manlius Dentatus, & L. Papirius Cursor Censors from beyond Tivoli 20. miles from Rome conveied the Annienis water by an aqueduct of 42. miles, which entered the city upon that of the Appia.

3. *The Tepula*

In the year 628. C. Servilius Cæpio, et L. Cassius Longinus Censors brought to Rome the Tepula, which was taken 11. miles from Rome on the right hand of the latine road.

4. *The Martia*

A few years after Q. Martius Prætor from the Valerian road 33. miles from Rome on the right hand toward Subiaco conveied the water, which from his name was called Martia. *Sed dicantur vera estimatione invicta mi-*

racula, quæ Q. Martius Rex fecit. Is jussus a Senatu aquarum Appiæ, Annienis, Tepulæ ductus reficere, novam a nomine suo appellatam, cuniculis per montes actis intra Præturæ suæ tempus adduxit. Plinius l. 36. c. 15. The length of the aqueduct was 60. miles 710. steps; and, as this water was very delicate, and exquisite, it was distributed all over the town for the use of drinking. For this purpose before it entered Rome the conduit was divided in three branches, one of which is that of Porta maggiore, that conveied the water to mount Cælius; the next, which is to be seen before the church of S. Bibiana, entered the City between Porta maggiore, and Porta S. Lorenzo, and brought the water to Mount Esquiline; and the third entered at Porta Viminale, and served for all the rest of the city. Now the conduits being broken, this water falls into the Tyber

5. *The Julia*

In the year 721. from under Frascati 12. miles from Rome M. Agrippa conveied the water, that in honour of Augustus he called Julia

6. *The Virgo*

In the year 735. the same Agrippa brought to Rome the Virgin, which is the best water, we have at present, and which now goes under the name of Trevi. This water

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was taken at Salone 8. miles from Porta Maggiore; and it was called Virgin, because it was shown by a Virgin to some thirsty soldiers, who were looking for water

7. *The Alseatina*

The Alseatina was conveied by Augustus from the lake Alseatino now called Martignano 14. miles from Rome, chiefly for the use of his naumachia, which was in Trastevere.

8. *The Claudia*

The aqueduct was begun by Caligula, but Finished by Claudius, who gave the water his name. This water was taken 38. miles from Rome on the left side of the road of Subiaco from two large, and beautiful springs called one from its colour Ceruleus, and the other Curtius. The length of the aqueduct was 46. miles, and the perfection of this water next to the Martia.

9. *The Annio novus*

The same Claudius 42. miles from Rome took this water from the Annio, and brought it upon the same aqueduct of the Claudia. The length of the aqueduct was 58. miles

Of all these waters, and aqueducts we have an exact account in the treatise left by Frontinus, who had been charged by Nerva with the care of the aqueducts, The highest of

all these nine waters was the Annio novus, the second the Claudia, the third the Julia, the fourth the tepula, the fiifth the Martia, the sixth the Annio vetus; then followed the Virgo, next the Appia, and the lowest of all was the Alseatina

10. *The Trajana*

The Emperour Trajanus for the use of Trastevere, and the vatican fields from the lake Sabatino, now Bracciano brought to Rome the water, which from his name was called Trajana. The aqueduct, having been broken, and the water lost, the Pope Paolo V. repaired the conduit, and recovered the water, which forms the fountain of S. Pietro Montorio, and those two, which are in the square of S. Peter's

The Virgin, and Trajan are the only waters, which remain now out of the ten brought to Rome by the ancient Romans

The broken aqueduct with three large square openings, that you see in the wall on the left side of the gate, was the branch, that conveied the Martia water to mount Cælius; and, as Frontinus put also the Tepula, and Julia upon the same aqueduct, it separately conveied into the city three different waters. The lowest was the Martia: the second the Tepula, and the third the Julia

The long arched wall, which you see on the right side of the gate, is the Claudian

aqueduct, that brought the Claudian water, and above it the Annio novus.

THE TEMPLE OF MINERVA MEDICA

In the first vineyard on the right hand within the gate there is a Colombaro, that is a sepulchral room under ground, called Colombaro from the similitude of the pigeon holes, wherein they put the ashes of the dead. A little farther on the left hand there is the sepulchre of the Aruntia family. It has been stripped, and spoiled also by the wet; yet there are still some remainders of Pictures in the vault of it

In the same vineyard there is the remnant of a most beautiful temple. Notwithstanding there is nothing left, but the skeleton, it is one of the most surprising pieces of ancient architecture. Its greatness of manner, and majestick proportion fill the imagination with something great, and magnificent. The Shape of this temple is a decagon: each line is 22. feet, and a half, and the whole circumference 225. feet. It was a Pantheon, for, except the line, where was the door, in every one of the other nine there was a noble large niche with a statue of a Divinity. Notwithstanding it is called the temple of Minerva Medica, because both by Rufus, and Victor such a temple is set down in this region, and because here with many other statues was found the most beautiful Minerva Medica, which is in the palace Giustiniani

LA CHIESA DI S. BIBIANA

We know from Anastasius, that this churh was originally built towards the end of the fifth century by the Pope Simplicio near the palace of the Licinian family. However it was almost entirely rebuilt by Urbano VIII. upon the design of Cavalier Bernini. The statue of the Saint, that stands above the high altar is by the same Bernini, and one of his finest works, because of a more simple manner, than the others. Under the same altar there is a large beautiful labrum of oriental alabaster of an inestimable price. The pictures on the left side of the middle ile, representing the martyrdom of the Saint, are fine works of Pietro da Cortona.

The arched wall on the right hand is that branch of the aqueduct of the Martia water, which entered Rome between Porta Maggiore, and Porta S. Lorenzo, and conveied the said water to the Esquiline hill

That antique building at the bottom of the street was the castle, that is the place, where the same water was divided in several conduits in order to distribute it all over the Esquiline. It was a fine large building, which not only answered that purpose, but the other also of embellishing the city, and upon it stood the beautiful trophies of Marius, which are now on the Capitol, whence this place bore the name *in Cimbris*

L'ARCO DI GALLIENO

Joined to the church of S. Vito there is the triumphal arch of Gallienus. It is not of marble, but of travertino: There are no sculptures, nor ornaments: there is not the same solidity in it, which is found in the others, nor its proportion is good. From this arch one may judge to what a degree was arrived at that time the decay of the arts.

DAY IV.

IL MONTE ESQUILINO

This is the last of the three hills, which Servius Tullius added to the City, and which he inabited himself. *Addit duos colles Quirinalem, Viminalemque, inde deinceps auget Esquilias, ibique ipse, ut loco dignitas fieret, habitat.* Livius l. 1.

LA CHIESA

DI S. MARIA MAGGIORE

The obelisk, that is behind this church is one of the two, which Augustus caused to be brought to Rome, and placed before his Sepulchral monument. It was found broken at Ripetta, and by order of Sisto V. raised here by Domenico Fontana. The length of the shaft is 49. feet, and a half. It was a little lónger; but there wants a piece of the top.

This church was originally built in the middle of the fourth century; but 80. years after Sisto III. rebuilt it upon a most ample plan, and towards the middle of the last century Benédetto XIV. restored it entirely, and rebuilt the front of it upon the design of Ferdinando Fuga. However this, which is the back of the church, is the finest piece of architecture in it. It was built by Clemente X. upon the design of Cavalier Carlo Rinaldi.

Here you will find union, simplicity, and a beautiful proportion.

The church is fine, large, and decorated with an ionic order of 36. whole columns of white marble, besides the four of granito, which support the arches of the cross. However for want of a vault it has not the grandeur, which such a noble building ought to have, and the low ceiling makes it look rather like a magnificent hall, than a temple

In the middle ile near the great door there are two fine sepulchral monuments. That of Niccolò V. was raised upon the design of Domenico Fontana, and the other opposite to it of Clemente IX. was executed upon the same design. The statue of this Pope is a work of Domenico Guidi, and that of Charity of Ercole Ferrata both scholars of Alessandro Algardi. The four porphyrian columns, which support the rich pavilion of gilt bronze over the high altar, are beautiful, but improperly surrounded with a bandage. The altar also consists of a large porpyrian labrum covered with a fine slab of bianco, e nero antico. The mosaick pictures of the great arch as well as those, which are in the frieze, and above it, have been executed in the middle of the fifth century when Sisto III. rebuilt the church

The picture above the altar of the second chapel in the right ile is by Stefano Pozzi. The third chapel is ornamented with ten small columns of porphyry with pilasters of the same marble; and upon the next altar there is a picture of Pompeo Battoni. Then follows

The magnificent chapel built by Sisto V. upon the design of Domenico Fontana. This chapel is enriched with a prodigious quantity of beautiful marbles, and all decorated with pictures. These pictures however are not very remarkable, as in time of Sisto V., that is in the end of the *16.* century after the school of Raffaele, and before that of Caracci there were no good painters. The tabernacle upon the altar is supported by four Angels of gilt bronze. The two sepulchral monuments, one of the same Pope, and the other of S. Pio V. have been erected upon the same design, and richly ornamented with fine columns, bass-reliefs, and statues

On the other side the Borghesi chapel built by Paolo V., a Pope of the same family, upon the design of Flaminio Ponzio is still richer, and much finer, than that of Sisto V. From the cornice to the pavement you will see nothing, but fine marbles. The two sepulchral monuments, one of the said Pope, and the other of Clemente VIII., who had made him Cardinal, are both decorated in the same manner with beautiful columns of verde antico, statues, and bass-reliefs. The high altar is all covered with most precious marbles. The four columns as well as their pedestals are inlaid with oriental jasper. The zocle of the columns that runs all along the altar, and the frieze are inlaid with agate. The bases, and capitals of the columns, all the frame of the entablature, and tympanum, the bass-reliefs, the Angels, that are above, and those, that in a

large ground of lapis lazuli support the picture of the Virgin Mary, are all of gilt bronze. The pictures above the high altar, and those under the cupola are by Cavalier di Arpino. The most remarkable however are the beautiful works of guido on both sides of the chapel above the sepulchral monuments

In the chapel of S. Caterina there are the sepulchral monuments of the two Cardinals Cesi, consisting of two urns of gray marble, and the bronze statues of the said Cardinals lying upon them, a beautiful work of Guglielmo della Porta

The portico is adorned with eight fine columns of oriental granito, which support it, and with bass-reliefs. Under it on the right hand there is the bronze statue of Henry IV, king of Spain. The front of the church is very indifferent, and in some manner stifled by the apartments of the Canons

In the square before the church stands the colnmn, that, speaking of the temple of peace, we said, was the only one, which remained standing, and which Paolo V. had taken away to raise here. In this large open place it doesn't look such a bulky mass, as it really is, and nobody would ever believe, that its diamether is 6. feet 3. inches

S. PRASSEDE

This church is remarkable both for devotion, and its antiquity. It was built in the same place, where was before the house of the Saint out

of devotion to her as well as the great number of Christians, who in time of persecution had suffered martyrdom, and whose remains she collected, and buried here in her own house, as it is represented by the well, and her image in the middle of the church. However there were 22. columns of oriental granito, which supported the vault, and divided the church in three iles; but in repairing it, to fortify the vaults they walled up in pilasters three columns on each side, which very much abates the nobleness of the building. Four small columns of porphyry support the pavilion of the high altar; but quite admirable are the stairs of rosso antico, which lead to the tribune, a quantity of bulky pieces of such rare, and precious marble not to be seen any where else

In the third chapel of the right ile is preserved a little column of jasper brought to Rome from Jerusalem by a Cardinal Colonna in the year 1223., to which it is believed, that our Redeemer was tied at the time of his flagellation. Of all the pictures, which are in the church, none is very particular. In the vestry, besides a Crucifix with two Saints kneeling at its feet, a picture of Ciampelli valuable for its fine colouring, there is one of Giulio Romano representing the flagellation of Jesus Christ. The expression, and attitude of the executioners is natural, and fine; but there is no dignity in the figure of our Lord

S. MARTINO DE MONTI

This church, originally built by Constantinus, has been embellished, and repaired several times. There are 24. columns of different size, and different marbles. In their members too, according to the usual manner of that Emperour's buildings, is to be seen the same difference, and mixture. However most of the said columns, and chiefly the last on the left hand, are of such a particular beautiful bigio antico, that, if they were all alike, only on account of them this church would be quite a wonder. The fine landscapes, which adorn both the side walls, are another particular beauty. Except the third in the right ile, they are all works of Gaspare Pusino. The last chapel on the left hand is richly ornamented with very fine marbles. The painting is by Cavallini, who painted also the figure on the same side of the tribuna, and all the others sketched by him have been painted by a scholar of his. Under the confession there is a portico in the shape of a half circle supported by a considerable number of columns made of scajola. This elegant piece of architecture has been executed upon the design of Pietro da Cortona. Under ground there are vaults supported by great pilasters, where before the time of Constantinus the Christians had made a kind of church

S. PIETRO IN VINCULA

This church was built towards the middle of the fifth century in time of the Pope S. Leone

the great by Eudosia the wife of Valentinianus III. in honour of S. Pietro to put in it the chains, with which he had been chained in the prison of Jerusalem, and which she had received as a present from her Mother the wife of Teodosius the younger. As it was built on the baths of Titus, it is very clear, that the 24. columns, and other materials have been taken from their ruins. It is a fine church; but it would be much finer, and magnificent, if the columns had not been sawed, and instead of a low ceiling there were a fine vault. The fluting of the columns is very particular, and only in the ruins of Villa Adriana there are other instances of such work

It is a pity, that the picture by Guercino over the first altar in the right ile representing S. Agostino is much damaged. The sepulchral monument of Cardinal Margotti, and that of Cardinal Agucci have been erected upon the design of Domenichino, and their portraits are his own work. The picture of S. Pietro over the second altar is a copy from the original of the same Domenichino. Giulio II. intended to erect a sepulchral monument for himself in this church, and had charged with the execution of it M.A. Bonaroti; but, as this work was not executed at the death of the Pope, and he was buried in the church of S. Peter, Bonaroti abandoned it, and this monument was raised by a scholar of his. However Bonaroti had sculptured the statue of Moses which you see in one of the niches, and which in the past centuries was looked upon as a wonderful

work even to be compared with the best ancient statues. But it has not that naturalness, and noble simplicity, which raise the antique statues to the highest degree of merit. The beautiful picture of S. Margarita over the last chapel is by Guercino

Although the first Christian churches have been generally built upon the plan of the ancient basilicas, this is the most proper to give an idea of them. Suppose then, that the walls run all along level, and clear without chapels, and without a cross, and you have a most perfect plan of an ancient basilica, that is a Court of justice

Now to see the sette sale you must go back as far as S. Martino; but it was necessary to see the churches in the morning, for in the afternoon they are shut. Besides, not to confound the baths with the churches, I thought it better to finish with the churches, that you may see the baths at leisure

LE SETTE SALE

What they call sette sale was a conservatory of water in the baths of Titus for the use of the same baths. It was a building of nine rooms, but two of them are ruined. Its solidity was such, as perfectly well answered the purpose of containing an immense body of water; and it didn't depend only upon the thickness of the wall, but also upon the nature of it; for it is of an exraordinary firmness, and the plaster itself is as hard, and fine as marble. The disposition of the doors

of communication is very particular. They don't face one another, but are all in an oblique line. It seems however, that they made very little use of these baths, as the tartar formed upon the walls by the water is very thin

Facing the sette sale in the same vineyard there are two fine very large tribunes, that is the upper part of two immense and most magnificent halls. Whoever has no practice, and doesn't know, that it was a custom among the Romans to build large rooms with tribunes like temples, from their shape will think, they were temples; but in the plan of a temple there is always a very large niche at the top for the Divinity, whom the temple is dedicated to; and if it be intended for more Divinities, as was the Pantheon, and the temple of Minerva Medica, the other niches too are large, and at a proper distance. On the contrary the niches in these ruins, we speak of, are very small, and almost coutiguous, and the middle one at the top very little larger, than the other, so, that it clearly appears, that the niches, and Statues were ornaments of a hall. Besides we have the remainders of a very large hall like these in the baths of Agrippa, two in those of Caracalla, and others at Villa Adriana. In the first of these halls of the baths of Titus, which looks southward, and which was the largest, there are eleven niches, and in the second, which looks westward, there are seven. Besides these two huge, and noble ruins nothing remains of the buildings of these baths,

but a great part of the vaults, which now are under ground, and a few pieces of walls. These remainders however of the said halls are sufficient to give a just idea of the incredible greatness, riches, and magnificence of these baths.

It was in this vineyard, that in the year 1747., besides many fine columns, and other marbles, they found 25. statues, and a pavement of lapis lazuli

LI BAGNI DI TITO

Nero was the firts Emperour, who built baths, which were near the Pantheon, where is the palace Giustiniani, the palace Madama, and the church of S. Luigi de Francesi; but of these there is not even the least sign left. Then Titus whith great speed built his own near the amphitheatre upon the Esquiline hill. *Amphitheatro dedicato, thermisque juxta celeriter extructis &c.* Svetonius in Tito. In this very place there were before the gardens of the aurea domus of Nero.

Hic ubi miramur velocia munera thermas
Abstulerat miseris tecta superbus ager.
Martialis Epig. 2.

These baths were built upon the same plan as the Tiberiana house, and the palace of Nero, that is a continued series of vaults joined to one another formed the ground floor, and upon these vaults were raised the most magnificent buildings of all kinds. Great part of the vaults too has been destroied, and

others are inaccessible, so, that only a few of them are to be seen, and not without pain, and difficulty on account of the great quantity of ground fallen from above. What is to be admired in these vaults are the pictures of arabesks wonderful for their beauty, and much more wonderful for their preservation. Such was the art of the ancients in plastering the walls, and such the perfection of their colours, that notwithstanding these pictures are the work of above seventeen centuries ago, and most of the time remained in the wet under a vineyard, they seem to be quite new, and the colours are surprisingly fresh, and beautiful

It is from these arabesk, that Raffaele took the idea of those, which he painted in the loggie of the vatican palace

Besides a quantity of marbles, and many other statues, in these baths was found the masterpiece of sculpture, the famous group of Laocoonte. As you pass through the vaults to see the pictures, you will see also the niche, where in the beginning of the 16. century the said group was found. It is described by Plinius l. 36. as it is, and in the same place, where it was found, in the following terms *Sicut in Laocoonte, qui est in Titi Imperatoris domo, opus omnibus & picturæ, & statuariæ artis anteferendum. Ex uno lapide eum, & liberos, & draconum mirabiles nexus de consilii sententia fecere summi Artifices Agesander, Polydorus, & Athenodorus Rodii*

DAY VII.

IL VELABRO

HEre, where is the palace Mattei was the Circus Flaminius built by C. Flaminius, he, who was killed by Hannibal near the lake Trasimenus. The church of S. Caterina de funari, is built just in the middle of the circus. The round part of it was southward. Near it, and precisely where is now the nunnery of Tor de specchi, was the temple of Bellona built by Appius Claudius the blind in the year 457. In this temple, which was out of the walls of the city, the Senate met to give audience to the Embassadours of the enemies as well as those, who demanded the triumph. Plutarcus in Scipione, Livius l. 9. &c. Before this temple there was a square, and in it a very low column, from which the Consul, whenever war was declared, flung a spear to the direction of the nation, or king, against whom the war was to be waged. *Cumque hæc dixisset hastam cruentam juxta Bellonæ templum in hostes contorsit.* Dio l. 6., and Ovidius l. 6. Fast.

Prospicit a tergo summum brevis area circum,
Est ubi non parvæ parva columna notæ.
Hic solet hasta manu belli prænuntia mitti
In Regem, & Gentes, cum placet arma capi

IL PORTICO DI OTTAVIA in *Pescaria*

Augustus in honour of Ottavia his Sister built this most noble, and magnificent monument, *Quædam etiam opera sub nomine alieno Nepotum scilicet, & Uxoris, Sororisque, ut Porticum, Basilicamque Lucii, & Caji, Porticus Liviæ, & Octaviæ, Theatrumque Marcelli* Svetonius in Augusto. This portico had two fronts; and in each front four large whole columns of white marble between two pilasters of corinthian order supported the entablature, and tympanum. The sides were of bricks covered with marbles with a noble arch in each of them, and in all the building appeared the finest proportion, solidity, and greatness of manner

Near this there was another portico, and two temples built by Q. Cecilius Metellus after his triumph over Macedonia, and Achaja. One of these temples was dedicated to Juno Regina, and the other to Apollo; but only one of them was built with marbles, the remainders of which are to be seen at a corner of a lane a few steps above the said portico of Octavia. The fine large columns of corinthian order prove, that this was a noble beautiful building. However what is to be remarked is, that this was the first temple built in Rome with marbles. *Hic idem* (the aforesaid Metellus) *primus omnium Romæ Ædem ex marmore in iis ipsis monumentis molitus vel magnificentiæ, vel luxuriæ princeps fuit.* Paterculus l. 2. As this temple was built by the said

Metellus after his triumph, which fell in the year 606. of Rome, this is a convincing argument against those, who attribute to the first centuries of Rome buildings decorated with marbles

IL TEATRO DI MARCELLO now *Il Palazzo Svaelli*

This theatre was erected by Augustus in honour of Marcellus his Nephew. *Porticus Liviæ, & Octaviæ, Theatrumque Marcelli* Svetonius in Augusto. It was a very noble building of four orders: the first was doric: the second ionic, and the other two, which are ruined, corinthian. Vitruvius speaks of it, as of the finest building of the kind. Although it is so much ruined, and deformed with the arches walled up, it shows still its majestick solidity, and grandeur. It was so well contrived, that the Senate, Equestrian order, and people had each of them their particular avenues to go in, and out without meeting one another. It contained thirty thousand spectators

The family Savelli in the low centuries, having filled up the interiour part of the theatre, walled up the arches, and divided in rooms the porticos of the second order, made a palace of it

THE TEMPLE OF PIETIY, now *S. Niccolò in Carcere*

This originally was a prison built by the Decemvirs, which Appius Claudius in contempt

of the people used to call *domicilium plebis Romanæ*, and in which the same Appius Claudius after the murder of Virginia was put, and died. Virginius pleading against him. *Et illi carcerem ædificatum esse, quod domicilium plebis romanæ vocare sit solitus*. Livius l. 3. Then, as it happened in this prison, that a poor woman was discovered to support with her own milk the life of her mother, who, having been condemned to death, was left to starve there, the Senate admired so much this act of prodigious charity, that by a decree granted the life of the mother to the piety of her daughter, and in memory of the fact in the same place, where was the prison, had a temple erected to Piety. *Templo Pietatis extructo in illius carceris sede, ubi nunc Marcelli theatrum est*. Plinius l. 7. c. 36. Of this temple however nothing remains, but a few columns walled up in the front of the church, which has been built upon the ruins of it, and which is called S. Niccola in Carcere. In the church nothing is worth seeing, but the beautiful urn, or labrum of black porphyry, a great rarity, and the four little columns of the confession

THE PALATINE BRIDGE, now

Ponte rotto

This was the first bridge erected of stone in Rome, as the *sublicius* was of wood. It was begun by M. Fulvius Censor, and finished by P. Scipio Africanus, and L. Mum-

mius Censors, the first the destroyer of Carthage, the second of Corinth *M. Fulvius plura, & majoris locavit usus, portus, & pilas pontis in Tyberim, quibus pilis fornices post aliquot annos P. Scipio Africanus, & L. Mummius Censores locaverunt imponendos.* Livius l. 10. Dec. 4. Two arches being ruined, Gregorio XIII. rebuilt them; but the modern building didn't withstand long the strength of the stream, and in the year 1598. in an overflow of the river the same arches fell down again

PULCHRUM LITTUS

Hence is to be seen again the cloaca maxima, a wonderful work of Tarquinius the proud, which we saw, and spoke of on the other side of the velabrum. That wall too of large stones along the shore is a remainder of another magnificent work of the same Tarquinius, who, after having drained the low places of the city, fortified the shore with a strong wall, and made stairs to go down to the river, whence the place took the name of *pulchrum littus*. Here it is, that Virgilius l. 8. Ænead: makes Æneas land to come, and beg succours of Evander

ad tecta subibant
Pauperis Evandri, passimque armenta videbant
Romanoque foro, & lautis mugire carinis.

THE TEMPLE

OF FORTUNA VIRILIS now

S. Maria Egiziaca

That little church called S. Maria Egiziaca was the temple of Fortuna Virilis built by Servius Tullius the sixth king of Rome, and consequently the most ancient temple, we have, almost entirely preserved. Here you have an opportunity of seeing, that, notwithstanding the smallness of the building, and the meanness of the materials, the greatness of manner, simplicity, and noble solidity give a much greater idea, than one ten times as large, where the manner is ordinary, and little. And really this temple is built of coarse stones, is very little, and very plain; yet imagine it in an ile, a little raised above ground, with a fine portico of four columns, as it was, and you will conceive what a charming, beautiful, and noble building it was

Almost opposite to it there is a small very ancient house, where are put together many ornaments of marble of the low centuries. This instance of the luxury of the times of ignorance, and bad taste is only remarkable for its preservation

THE TEMPLE OF VESTA now *S. Maria del Sole*

It is not Known, whom originally it was built by; but it is generally believed to be the temple of Vesta from its own shape as well as from the verses of the second ode of Horatius

Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis
Ire dejectum monumenta Regis,
Templaque Vestæ

It is certain however, that it was burnt in the fire of Nero, and rebuilt by Domitianus, as it appears from a medal of his, *in* the most noble, and elegant manner. Cement was not used in building this temple. The cell as well, as the portico was all of marble. One must go up stairs to see with what neatness the marbles of the cell are compacted together. Nothing could be more elegant, and beautiful, than this little temple when it was whole. The cell was surrounded with an open portico of twenty fluted columns of corinthian order, and the magnificent entablature was crowned with a fine cupola

THE TEMPLE

OF THE PUDICITIA PATRITIA, now

S. Maria in Cosmedin

Where is now the church of S. Maria in Cosmedin was the temple of the Pudicitia Patritia. *In sacello Pudicitiæ Patritiæ, quæ in foro boario est ad Ædem rotundam Herculis.* Livius l. 10. Six fluted gray marble columns of the portico of this temple remain walled up in the interiour part of the front of the church, three on the left side, and one in the vestry. Such a portico proves, that this was a large, noble, and magnificent temple, and, as Livius calls it sacellum, it is to be supposed, that afterwards it was rebuilt in an ampler form

Not far from this eastward was the other temple of Hercules above mentioned by Livius. This was a small round building, and in the end of the 15. century in its ruins was found the fine bronze statue of Hercules, that is in one of the galleries of the Capitol

TE SUBLICIUS BRIDGE

This bridge was called *sublicius*, that is of wood, because, when Ancus Martius added the trastevere to the city, it was made of wood. For several centuries this was the

only bridge in Rome. Here it was, that Horatius Cocles opposed, and kept back all the Etrurian Army till the bridge was cut down; then plunging with his arms into the Tyber, he swam safe to his fellow soldiers. *Rem ausus plus famæ habituram ad posteros, quam fidei*. Livius l. 2. As the Romans had found it difficult to cut down this bridge, and as such another case might have happened, they made a point of religion to rebuilt it without iron nails, and the Pontiffs were charged with the preservation of it. However in time of the Emperours (it is not known by whom) it was built of stones; but after several centuries by a great overflow of the river it was thrown down. The remainders of it are by that small house, which stands alone on the other side of the river.

Those walls under the Aventine hill are remains of the publick granaries, and at the corner of the street was the gate called Porta Trigemina

LA PIRAMIDE DI C. CESTIO

This Pyramid was the sepulchral monument of C. Cestius, who died in the reign of Augustus. It was raised upon a pediment three feet high. The breadth of the four fronts of the Pyramid at the bottom is 98. feet; and its highness, without the said pediment, 123. The sepulchral room, which remains exactly in the middle, is 20. feet long, 14. broad, and, 14. high. It was ador-

ned in the most elegant manner with beautiful pictures in the vault, and all the sides; but now they are almost entirely spoiled. All the solid bulky mass is of brick covered with large pieces of marble on all sides. The inscription is the following. *C. Cestius L. Filius Poblicius Epulo Prætor, Tribunus Plebis, septemvir Epulonum. Epulo* is a surname *Septemvir Epulonum* means, that he was one of the seven Priests of that College, that in great feasts prepared the table for the Gods. On the opposite side there is another inscription, by which it is said, that in execution of Cestius's last will this Pyramid was erected by his heirs in 330. days

This monument was much damaged, and above 12. feet under ground; but Alessandro VII. had it uncovered, and repaired. Upon that occasion were found under ground two broken columns, their capitals, and bases, on one of which there was a foot of a bronze statue of about 14. feet, and the name of C. Cestius. The columns were raised again at the corners of the Pyramid; and the base with the bronze foot is in the museum Capitolinum

In the ground before the Pyramid are buried all the Christians, who are not Roman Catholicks

TESTACCIO

That hill, which is on the right hand is entirely formed of pieces of earthen urns,

and pots. It is called Testaccio from the latine word *testaceus* baked clay. These earthen fragments have acquired so much solidity by their own weight, that they have dug an infinite number of caves under them, where wine merchants in the summer keep their wine, which on account of the extraordinary coolness of the place is excessively well preserved. As it is not probable, that such a a mountain could have been formed with broken urns naturally, and by chance, it is to be supposed, that after the establishement of the Catholick Religion an order had been issued, that all the urns of the neighbouring country should have been carried there

S. PAOLO

This church was built by Constantinus at the request of the Pope S. Silvestro upon the burying ground, where had been buried S. Paolo. Truly the building is of a Gothic, and barbarous manner. It is without vaults, or ceilings, and paved like a street: there are most beautiful marbles, but without order or propriety: some members are very fine others very coarse: bases very odd, and unfit, and capitals roughly wrought, and unfinished are joined to the most beautiful columns; and instead of a noble entablature suitable to the magnificence of the columns, a series of little mean arches depreciate them. However, besides the immense vastness of

the bulding that is 270. feet long, and 152. broad, the singular beauty, rarity, and worth of the columns not to be seen any where else, render it quite wonderful, and one of the first in Europe. The eight solid whole columns, which are in the cross are admirable. Those two, which support the great arch in the middle ile, each of a whole piece, are surprising for their bulk; but the 40. of the finest pavonazzetto, which are in the middle ile, and among them particularly those 24. towards the great door, which are the most beautiful, for the excellence of the marble, elegance of their shape, and exactness of the work, are absolutely a wonder. Their diameter is 3. feet 5. inches. The four whole porphyrian columns at the confession also are beautiful,

DAY VIII.

WE have already remarked, speaking of the roman forum, that almost all publick affairs in Rome were transacted there, and that there were three courts of Justice, that *is the Basilica Portia, Æmilia, and Julia*. However, as on account of the increase of the Empire, and the inhabitants of the City the roman forum was become insufficient for the business, Julius Cæsar made another just by the roman, that is behind its eastern side. At one end of it he raised a most magnificent temple to Venus Genitrix, and *opposite* to it the Basilica. In the middle of the square he put his equestrian statue of gilt bronze. The horse was the same, that Lysippus had made, and given to Alexander the great. Cleopatra sent him the statue of Venus for the temple, and, to return the compliment, he put that of Cleopatra by it. Appianus l. 2. de bello civili; and Svetonius in Cæsare. Dio l. 34. calls the forum of Cæsar *Romano pulchrius*.

Augustus too for the same reason made another forum opposite to that of Julius Cæsar on the northern side; so, that three forums were near one another, whence the church of S. Adriano was called *in tribus foris*. At one end of this of Augustus there was the Basilica, at the other the temple of *Mars ultor*, which he had vowed in the civil war, and a

portico on each side decorated with many statues. Svetonius in Augusto. We know from one of Augustus's medals, that the said temple of Mars the revenger was round much like that of Vesta in the Velabrum. Plinius l. 36. reckons the forum of Augustus one of the four greatest wonders in Rome. Neither of this, nor of that of Julius Cæsar there is the least sign left. The ignorance, and barbarity of the low centuries destroied every thing

THE FORUM OF NERVA, and first

Le Colonnaccie

Domitianus intended to make another forum, and had already erected a temple in honour of Minerva. Of this remain only two corinthian fluted columns half buried with part of the entablature, and a large relief representing the Goddess with a helmet on her head, a shield in her left, and a spear in her right hand; but the hands are broken. The frieze is wonderfully fine, and very particular for the quantity of fine figures sculptured in it, that represent the works, and manufacture of wool, of which the Goddes was the inventress *Palladis artes*, whence it is, that it was called also *forum Palladium*. However the other members of the entablature, and chiefly the cornice are too much crammed with mouldings

After Domitianus had been slain Nerva his

successour in the Empire to finish the forum built the Basilica, and surrounded the square with walls, leaving an arch in the middle of each of the four sides for the passage through it; for which reason it was called *forum pervium*. By going up to the corner of S. Quirico, and then turning on your left hand, you may see the part of this wall, which remains standing. It is built with large pieces of stones of Albano with two fascias, and a cornice of travertino all compacted together without cement of an amazing highness, and solidity. Then, passing trough the arch you will find on the right hand three large corinthian columns, and a pilaster with the only architrave upon them, and part of the wall of the *Basilica* of Nerva. This building looked westward with its back joined to the wall of the forum. The portico was composed of eight whole corinthian fluted columns in the front, and nine on each side of the diameter of 5. feet, 4. inches. The greatness of manner of this building equally appeared in its bulky size, beautiful proportion, nobleness of materials, and sublimity of the workmanship. The walls of the forum plain in the outside, were richly decorated with statues in the inside. Really it is very strange, that the remaining part of this wall should be so irregular, and uneven; but it is to be supposed, that the street ran in that manner, and that such a mild, and good Emperour, as Nerva was, didn't choose to disturb the people by demolishing their houses.

On the other hand of the same forum, and

precisely facing the Basilica of Nerva there was the temple of Janus, a temple, that was always opened in time of war, and only shut in time of peace. This temple was quite square with four fronts, and four doors like the image of Janus himself, that had four faces. *Postea, captis Faleriis civitate Thuscia, inventum est simulacrum Jani cum frontibus quatuor, propter quod in foro transitorio constitutum est illi sacrarium aliud, quod novimus quatuor portas habere.* Servius l. 7. Ænead: It is to be remarked, that when this Janus was placed there, there was not the forum; but Servius ment only to indicate, that the Janus was put in that place, which, when the forum was made, remained comprehended in it.

The temple of Nerva, of which Plinius the nephew in Trajanus's panegyrick says *Nervam lacrymis primum, ut filium decuit, mox templis honorasti*, is to be supposed, that was on the northern side of the forum, facing the temple of Pallas; for it is not likely, that Trajanus would have built it out of his own forum.

LI BAGNI DI CARACALLA called

L' Antoniana

Notwithstanding what is to be seen here is only the skeleton of the main body of the baths entirely stripped, and half ruined, from the relicks one may conceive a small idea of what must have been the whole. This immen-

se building was much more extended on all sides, and chiefly westward, and northward. However let nobody imagine, that it was a place intended only for the use of bathing. This was the name, and in these baths, as Olimpiodorus asserts, sixteen hundred people could conveniently bathe at once; but these bathing places were all in the ground floor, which now remains under ground, and part of which may be seen on the right hand. In the upper part there were large magnificent halls, dining rooms, long sets of rooms, porticos, walks, gardens, and all other imaginable places of sport, and magnificence. The luxury, and extravagance of the Emperours in nothing vented itself so much, as in baths. What was very particular, and quite admirable in these, was the vault of the long room on the left hand, which was almost as plain, as a ceiling. *Thermas nominis sui eximias, quarum cellam solearem Architecti negant posse alla imitatione, qua facta est, fieri &c.* Spartianus in Caracalla. This vault lasted whole till the beginning of the 16. century; but then, the columns having been taken away, it fell down. The two halls also, of which there remain still the tribunes, one northward, and the other southward for the huge bulks, and bodies of their structure as well as their beautiful proportion, and greatness, are quite amazing. To the immense vastness, and magnificence of the buildings were answerable the rare marbles, bronze, statues, and all kinds of ornaments, which decorated them as

any one may judge from the numerous niches, that still appear in the remaining walls

Here it was, that Cardinal Farnesi the nephew of Paolo III. found the group representing Dirces tied to the horns of a wild bull by Zetus, and Anphion, their mother Antiopes, and another figure all sculptured in one block, the Flora, the famous Hercules of Glycon Athenian, and many other statues, and bass-reliefs, besides a great quantity of fine marbles, columns, and labrums. All these statues afterwards were carried to Naples. Two very beautiful labrums also were found a few years ago at some distance from the remaining ruins eastward. They are both of Basalte, and of a very fine particular colour; one is black, and the other green perfectly well preserved without the least damage. They are now in the portico of the vatican museum

They generally believe, that these buildings were only two stories high; but it is enough to look at the aforesaid long room, and the great middle ones to be convinced, that there was a third story, for above the vaults the walls continue to go up smooth.

In the vineyard just facing the gate there are to be seen other considerable ruins, which now remain at a distance, but were united, and formed all one body with those, you have already seen. Behind these ruins there are the remainders of the porticos, which were added to these baths by Elagabalus

In the first vineyard on the right hand out

of the lane there is a long row of bathing rooms for the prætorian guards, and common people.

A little farther in the vineyard, that comes facing the first lane on the right hand there is a ruin of a little temple. This is a most beautiful piece of architecture. There were four doors with a portico before each door, and the porticos were two of a sort. In the inside of the temple in the four corners between the doors there are still four niches, which contained four Divinities. What a noble proportion, solidity, and greatness in this little bulding!

Those ruins, which you see all along the edge of the Aventine hill were substructions raised to prevent the ground from running down, and form at the same time a beautiful portico

IL MONTE AVENTINO

This mount was called Aventinus from Aventinus king of Alba, who was buried in it. *Mons Aventinus ita dictus est ab Aventino Rege Albæ ibi sepulto*. Livius l. 1. It was the fourth hill added to the city by Ancus Martius the fourth king of Rome, who, having taken from the Latines Politorium, Tellene, and Ficana, obliged those people to come, and settle here. Livius Ibidem. This was the place chosen by Remus, and here he took the augury for the building of Rome, as Romulus did on the Palatine hill

Hic Remus institerat frustra, quo tempore fratri
Signa Palatinæ prima dedistis aves.
Ovidius l. 6. Fast.

LA CHIESA DI S. SABINA

Besides several other buildings of less note, three most celebrated temples were on this hill, that is of Diana, Juno Regina, and Liberty; but we have no certain authority of the particular place, where was each of them. However, as the beautiful set of 22. corinthian fluted columns of this most ancient church are the undoubted spoils of one of them, two pieces of mosaick pavement, which represented a hunting match of Diana as well as a statue of the same Goddess of oriental alabaster found behind the church, seem to be a sufficient proof, that here was the temple of Diana. This temple by contrivance of ServiusTullius in imitation of that, which had been built by the Greek cities of Asia in Ephesus, was built in Rome by the latine cities jointly with the Roman people. *Iam tum erat inclytum Dianæ Ephesiæ fanum. Id communiter a civitatibus Asiæ factum fama ferebat . . . Servius . . . sæpe iterando, eadem perpulit tandem, ut Romæ Dianæ populi Latini cum populo Romano facerent. Ea erat confessio, caput rerum Romam esse, de quo toties armis certatum fuerat.* Livius l. 1. How noble, and magnificent must have been this temple it may be easily judged by the precious

pavement, and the beautiful columns, which, notwithstanding they are in a church built in the plain, and rude manner of the low centuries, do not lose the lustre of their fine proportion, and most elegant shape. It is not to be supposed however, that this luxury was of its original building, for at that time there were no marbles, nor mosaick. It is certain, it was rebuilt; but it is not known either when, or by whom.

This very ancient church has a convent joined to it, where S. Domenico lived, and laid the foundation of his Order. Besides the columns very little is to be seen in this church. The picture over the altar of the chapel richly ornamented with marbles is by Giovan Battista Morandi; and in the fourth chapel on the right hand there is one of the finest pictures by Sassoferrato representing the Virgin Mary, S. Domenico, and S. Caterina

The above mentioned temple of Juno Regina, vowed by L. Furius Camillus in the war against the Vejans, and by him built, and dedicated after the destruction of their city, very likely was on the other summit of the hill, where is S. Saba, for it is proved by experience, that the ancient churches have been generally built on the ruins, or by the ruins of ancient temples with the same ruins. In this temple was put the statue of Juno Regina brought from Veji by the same Camillus. *Te simul Juno Regina, quæ Vejos colis, precor, ut nos victores in nostram, tuamque mox futuram urbem sequare, ubi te dignum amplitudine tua templum accipiat.* Livius l. 5.

For the aforesaid reason it is very likely, that the temple of Liberty was whereabout is the ancient church of S. Prisca. It was originally built by the father of the famous Gracchi. Livius l. 34. Not long after was added to it a large atrium, where the Censors held their tribunals, and published the census, and where among other laws was fixed that against the incestuous Vestal Virgins. *Probrum Virginis Vestalis ut capite puniretur; vir, qui eam incestavisset verberibus necaretur.* Festus. Asinius Pollio rebuilt the atrium, and added to it a publick library, which was the first in Rome. *In bibliotheca, quæ prima in urbe ab Asinio Pollione publicata est.* Plinius l. 7. c. 30.

IL PRIORATO

From S. Sabina you may go a little farther to the Priorato, which is a garden belonging to the Prior of the Religion of Malta. What is to be seen in the church is very trifling, but the beautiful views all over the country, which one may enjoy from the leads on the top of the house, are quite delicious

If this day, or any other proves too short, you may go to pass half an hour at an artist's.

DAY IX.

PORTA CAPENA now

S. Sebastiano

Before to go out of the gate in a vineyard on the left hand not many years ago was discovered the sepulchre of the Family of the Scipions, that, having been stripped, and destroied in former times, no more appeared above ground. The large fine sepulchral urn of travertino with doric ornaments, and several heads of the same stone, which are in the museum, were taken from the said sepulchre, where nothing remains now, but a very large empty underground

This is the Appian road, which as far as Capua was made, and paved with large stones in the year 442. by Appius Claudius the blind. *Censura clara eo anno Appii Claudii, et C. Plautii fuit; memoriæ tamen felicioris ad posteros nomen Appii, quod & viam munivit, et aquam ad urbem duxit.* Livius l. 9. This road about a hundred years after was continued as far as Benevento, and a little while after to Brindisi. However it always retained its original name of *via Appia*. It was the finest of all the roman roads, and with great reason it was generally called *Regina viarum*; for as far as Capua like a continued gallery

it was ornamented in the most magnificent manner with the sepulchral monuments of the first families of Rome. What pleasure, and satisfaction, and what a great help for history, and erudition wouldn't it be to see all the sepulchres, temples, and other monuments of antiquity well preserved? but, to take the statues, marbles, and even bricks, as well as to clear the ground, they have stripped, and destroied them. Cicero in his Tusculane mentions several sepulchral monuments just out of the gate *An tu egressus porta Capena cum Collatini, Scipionum, Serviliorum, Metellorum sepulchra vides &c.* Titus Livius also in the first book, after having said, that the Sister of Horatius went to meet him *ante portam Capenam*, and that she was killed by him, says *Horatiæ sepulchrum quo loco corruerat icta constructum est saxo quadrato*. From this some people will have, the sepulchre of Horatia to be that built with large stones, whereupon is a small house a little way out of the gate on the left hand; but it is false, because it was *ante portam* not out of it. Besides that bulk is contexed with marbles, and neither at that time, nor for a long while after there were marbles in Rome.

That monument, which is just before the gate is the triumphal arch of Drusus. *Praterea Senatus inter alia complura marmoreum arcum cum trophæis via Appia decrevit, & Germanici cognomen ipsi, posterisque ejus.* Svetonius in Claudio. We know from the

medals, that upon this arch there was his equastrian statue with a trophy on each side. Now it is entirely stripped, and nothing remains, but the middle arch with two marble columns on the side of the gate.

In the first vineyard out of the gate was the temple of Mars. *Duo ejus templa in urbe, unum Quirini intra urbem quasi custodis, et tranquilli, alterum in via Appia extra urbem prope portam.* Servus l. 1. Ænead: It was in this temple, or in the temple of Bellona out of porta Carmentale, that the Senate met to give audience to the Legates of the enemies, as well as those, who in reward of their victories demanded the triumph. *Qui ne triumphaturi quidem introire urbem iniussu Senatus deberetis, quibusque exercitus victores reducentibus curia extra muros præberetur.* Seneca l. 5. de beneficiis. In this temple they used to accomplish their vows after their happy return from war

Armaque cum tulero portæ vicina Capenæ
Subscribam salvo grata puella viro
Propertius

Half a mile out of the gate on the left hand you will see the little river Almo, which derives from acqua santa, a spring of mineral water

THE CHURCH OF

S. SEBASTIANO

S. Sebastiano was originally a church built by *Constantinus* upon the buring ground of S. *Calisto*, and rebuilt by Cardinal Scipione *Borghesi* upon the design of Flaminio Ponzio. Except the fine statue of the said Saint represented lying dead by a scholar of Bernini, in this church there is nothing particular, but the Catacombs. These were caverns, whence they had taken puzzolana (a ground particularly good to use in building mixed with lime) made like vaulted streets. The poor Christians in time of their persecutions lived conceiled in these horrible places, and buried their dead, and the remains of those, who were martyred in the city in each side of the walks

Before to go up to the sepulchral monument of Cecilia Metella, which is in sight, it is worth while to go, and see the antiquities, which are in the first vineyard on the left hand beyond the lane. Here there are the remainders of a very large square surrounded with porticos joined to the outward wall, and in the middle of the place a large building, that leans on a huge pillar in the middle; so; that a great vault goes all round the same pillar, which has eight angles, and in each angle a niche. As just by there is the circus of Caracalla, and in the beginning of the last

century they found here his statue, and that of Julia Pia his mother, it is clear, that this place was an appendage of the circus built for the convenience of the Athlets in order, that they might take care of their cars, and horses, and wait for the proper hour to begin the races.

THE SEPULCHRAL MONUMENT OF CECILIA METELLA now *Capo di Bove*

The sepulchral monument of Cecilia Metella, the daughter of Q. Metellus Creticus, and Wife of M. Crassus the triumvir, tho' very much damaged, is the best preserved of all. It was raised upon a large square pediment covered with large travertine stones like the tower. Upon the cornice there were columns, and upon the columns a cupola, which crowned all the building. The architecture was beautiful, and with the greatest solidity it joined the greatest elegance. It seems to have been the model of those, which were built afterwards so excessively large by Augustus, and Adrianus. In the front there is the following inscription CÆCILIÆ Q. CRETICI F. METELLÆ CRASSI

From the heads of oxen, which are in the frieze this monument now is called capo di bove

As Rome in the low centuries was in a kind of anarky, and the most powerful families were continually at war against one another, they had put a garrison in this place, and had made a fortress of the sepulchre, as it is easily to be seen by the little towers raised upon the cornice of it; and when Sisto V. had it destroied, it was in possession of the family Gaetani, In time of Paolo III. under the ruins in the sepulchral room was found the urn, that contained the ashes of Metella. This is a very large bulk of marble all of one piece, which was placed, and is still under the portico of the Farnesi palace

IL CIRCO DI CARACALLA

The Circus of Caracalla is the only one, the plan of which is entirely preserved, and quite sufficient to give a right idea of it. Circuses, tho' of a different shape from Theatres, and Amphitheatres, were built upon the same plan. The porticos were covered by the vaults, which supported the seats of the spectators, as any body may see from that part of the said vaults, that remains on the right hand by the start. The wall that is in the middle, and divides the field is the spina. At each end of it there were three large columns of a conical shape called mete raised upon a large round pedestal, which, if not avoided in turning the cars, broke, and overturned them.

Metaque fervidis)
Evitata rotis) Horatius Ode 1.

The cars started from the right hand of the western side, where the circus begins by a straight line, for on the opposite side it has the shape of a half circle; and they were to go round seven times. Besides for the same reason in order that at the first start all the cars might have sufficient room to run freely, and upon an equal condition, the spina goes a little cross, and leaves a field 38. feet wider on the right hand, where the race begins, than on the left, where a narrower space is enough for the same number of cars, when separated, and dispersed. The earthen pots, that appear all along in the spring of the vault, served to spare the materials, and to hasten the work; and the great arch, that is at the top, is the gate, through which the conqueror went out followed with acclamations by the people

Circuses were consecrated to the Sun, for which reason on the spina there was a little chapel of the Sun with his figure in the front. *Circus Soli principaliter consecratur, cujus Ædes medio spatio, & effigies de fastigio Ædis emicat.* Tertullianus de spectaculis. In the middle upon the spina there was an obelisk, as obelisks too, which represented the raies of the Sun, were consecrated to it. At the first metas, there was a little chapel deep in the ground dedicated to Consus, which is still to be di-

stinguished. *Consus apud metas sub terra delitescit*. Tertullianus ibidem. There were also eggs dedicated to Castor, and Pollux. *Singula ornamenta circi singula templa sunt. Ova honori Castorum adscribuntur &c.* Tertullianus ibidem. The Obelisk, that lay broken in pieces by the spina, by order of Innocenzo X. was raised by Bernini upon the fountain of piazza Navona

The towers, which are at the two corners, and which have nothing to do with the circus, were raised by the Grandees of the state, and favorites, to whom the Emperours in the low Empire by particular privileges granted it. We read in Cassiodorus l. 4. Epist 42., that Teodoric ordered, that the tower should be given back to Marcianus, and Maximus, which had been enjoied by their father, and which had been usurped during their minority

The ruins, which are in the vineyard on the left hand, and which it is not necessary to go to see in the said vineyard, as one may see them from the circus, are supposed to be of the temple of Honour, and Virtue built by Claudius Marcellus after he had made the conquest of Sicily, and taken Siracuse; but, tho' such a temple was in this region, these ruins certainly do not belong to it. Marcellus at first had built one temple, which he intended to dedicate to both the said Divinities; but, as the Pontiffs opposed the dedication of the same temple to two Divinities, he built another joined to it, and so contri-

ved, that nobody could get in the temple of Honour, without passing through that of Virtue. On the contrary the above mentioned ruins are of a single temple; and, although there are at some distance the remains of another coarse small building of lower centuries like a temple, the one can never have had any connexion with the other on account of the distance, and difference of the manner, and time of building as well as because they are not in the same line

LA CHIESA DI S. URBANO

At the bottom of the lane opposite to the same vineyard there is a small temple converted into a church dedicated to S. Urbano. They call it the temple of Bacchus, but the truth is, that it is not known whom this temple was dedicated to; and it is not very likely, that it was Bacchus's, as in this region neither by P. Victor, nor Rufus is mentioned any temple of Bacchus. I suppose, that the reason why they fancied, that this temple was dedicated to Bacchus, is, because round the altar, which is still under the portico, there is a serpent; but this symbol not only belongs to Bacchus but also to Apollo, Minerva, Hercules, Æsculapius, and Igia. As a temple of Minerva is reported in this region both by Victor, and Rufus, it seems more

probable, that this was the temple of Minerva, or at least the temple of Apollo reported only by Rufus.

Notwithstanding the buttresses, which support the temple, and the portico, in some manner deform the building, yet its fine proportion, and the boldness of the vault prove it to be a good piece of architecture. In the vault there are the remainders of fine stuccos.

LA FONTANA EGERIA

Down in the valley under the above mentioned temple there is the Ægerian Fountain. Numa Pompilius having been elected King after the death of Romulus, to soften the fierce dispositions of the Romans, and induce them to milder customs, undertook to curb them with Religion. *Numa regno ita potitus urbem novam conditam vi, et armis, jure, legibusque, ac moribus de integro condere parat.* Livius l. 1. In order therefore, that his institutions, and laws should be more respectfully received, and have a greater solidity, he very often by night was used to resort alone to this fountain, and made the people believe, that he consulted the Goddess Ægeria, and learned from her what was most agreable to the Gods. *Lucus erat, quem medium ex opaco specu fons perenni rigabat aqua, quo, quia se persæpe Numa sine arbitris, velut ad congressum Deæ inferebat, Camænis cum locum sa-*

cravit, quod Dearum sibi concilia cum coniuge sua Ægeria essent. Livius l. 1.

In time of Numa this place was a den with a spring of water in it; but so great was the respect, they had for the memory of Numa, and for the place itself, that they built, rebuilt, and repaired it in different ages, and adorned it with the statue of the Goddess fontain (the greatest part of which is still there) as well as those of the Camene, or Muses, as every one may judge from the niches, which are in the walls. Besides by paving the ground with fine marbles, they entirely turned this rustical place into a noble building. It is from these ornaments unbecoming a den, that Juvenalis took the motive of saying in his 3. Satire

In vallem Ægeriæ descendimus, & speluncas
Dissimiles veris: quanto præstantius esset
Numen aquæ, viridi si margine clauderet umbras
Herba, nec ingenuum violarent marmora tophum.

The little temple, which is at the end of the field by some is called the temple of the Fortuna muliebre, by others of the Dio ridicolo; but it is neither of them. We know from T. Livius l. 2. that Coriolanus pitched his camp, where afterwards was dedicated a temple *Fortunæ muliebri*, five miles from Rome. *Postremo ad urbem a Pedo ducit,* (exercitum) *et ad fossas Cluvillas quinque ab urbe*

millia passuum castris positis, populatur. We know also from the same Author l. 26. that Hannibal encamped three miles from Rome beyond the Annio. *Hannibal ad tertium ab urbe Roma lapidem super Annienem castra posuit*. Upon what foundation then is it to be supposed, that the temple, that, after Hannibal was gone back, the Romans built, and dedicated not to the God ridiculus, as they say, but rediculus *a redendo* should be in the Ægerian valley? They might say, that, as Hannibal to see the situation of Rome at the head of a body of cavalry came almost as near as porta Capena, the Romans built the temple here; but it is more probable, that the Romans had built the said temple where he had encamped, than in any other place, through which he had passed. Besides, even if the Romans would have built the temple in the nearest spot, whither Hannibal arrived on horseback, it would have been on the hills, where he had been to see, and consider the situation of Rome, not in the Ægerian valley, whence nothing can be seen

The temple, we are speaking of, according to my opinion, is that, which was built, and dedicated together with the wood to the Camene by Numa Pompilius. *Camænis eum locum sacravit, quod Dearum sibi concilia cum coniunge sua Ægeria essent, & soli Fidei solemne instituit. Ad id Sacrarium Flamines &c.* Livius l. 1. This

little plain, and elegant temple is very well preserved, as, being entirely out of the way, it has not been so much exposed, as other buildings. It is to be remarked, that the pilasters as well as the mouldings are cut in the bricks, and that one side differs from the other'. Its particular, and irregular manner may be another proof, that it is a building of the greatest antiquity.

DAY X.

LA CHIESA

DI S. SILVESTRO A MONTE CAVALLO

The picture over the altar in the fourth chapel representing S. Gaetano is a work of Antonio Barbalunga a scholar of Domenichino. That in the chapel facing it on the left side of the church representing the Assumption of the Virgin Mary with the Apostles painted on slate is a work of Scipione Gaetani. However what is worth admiration in this church are the four beautiful charming pictures painted by Domenichino under the cupola of this chapel. They represent David dancing before the Ark; Judith with the head of Holofernes; Queen Easther fainting away before king Ahasuerus; and Queen Saba sitting on the throne with Salomon. The nativity of Jesus Christ over the altar of the next chapel is by Marcello Venusti, and the other pictures by Raffaelino da Reggio. The two side pictures of the other chapel are by Polidoro di Caravaggio, and those in the vault by Cavalier di Arpino. The pictures between the windows are works of Stefano Pozzi.

THE HORSES OF MONTE CAVALLO

This is the Quirinal hill, but on account of the two horses, which are in the square before the palace of the Pope, now it is commonly called Monte Cavallo. These horses were found in the baths of *Constantinus*, which were at a litlle distance on the same hill, where is the palace Rospigliosi, and by Sisto V. placed here. By the inscription, that is on the pedestals, they are supposed to be works of Phidias, and Praxiteles; but, if they really represent Alexander, as it is generally believed, (for, if they were intended for Castor, and *Pollux*, they would be characterized with egg shells on their heads) they can not be works of such great Masters, as these were dead before the time of Alexander. The truth is that the heros, and the horses are not the work of the same Artist; for the heros are very fine, and of a most noble manner, but the horses, notwithstanding they are much worse for having been ill repaired, are very defective, as it is clearly to be seen, chiefly in the lower part of their neck, which is antique

The Obelisk is the fellow to that, which is in the square behind S. Maria Maggiore, that is to say one of the two, which were raised by Augustus before his sepulchral monument.

LA CHIESA

DI S. ANDREA A MOMTE CAVALLO

This is a fine piece of architecture. It was raised in the year 1678. upon the design of *Cavalier Bernini* in imitation of an ancient temple. Except the front, which is too high, it has really the good proportion, and solidity of an ancient temple. Besides it is enriched with fine marbles, stuccos, and gilding. The picture of S. Francesco Saverio in the first chapel on the right hand is by Baciccio: that of S. Andrea over the high altar by *il* Borgognone; and S. Stanislao in the next chapel between two fine columns of oriental alabaster is a very pretty work of Carlo Maratti.

In the convent is to be seen a beautiful statue of the same S. Stanislao represented dying in his bed by M. le Gros

LA VITTORIA

This is a fine little church enriched with beautiful marbles, and all other kinds of ornaments. It was built in the year 1606. upon the design of Carlo Maderno

The picture over the altar in the second chapel on the right hand is a fine work of Domenichino as well as the fresco paintings on both sides

In the fourth chapel between four columns

of verde antico there is a fine group representing S. Giuseppe sleeping, and the Angel, that appears to him. It is a work of Domenico Guidi, and the bass-reliefs on the sides of M. Monot

Facing it between four beautiful columns of africano there is the group of S. Teresa in a transe of the divine love by *Bernini*. The Divine love is represented in the shape of an Angel, that with a spear has pierced her heart. This group has been very much admired, and looked upon as a wonderful piece of sculpture. The expression of the Saint is fine, and natural; but the expression of the Angel is rather apt to represent the profane, than divine love. Bernini has been an excellent architect, and even as a sculptor he had great genius; and, if in imitation of the ancients he had studied nature, he would have performed beautiful works; but very unhappily he lived in an age, when they were pleased with fluttering drapery, forced, and unnatural attitudes, and affected graces. Hence it is, that his best works are the plainest.

The picture representing the holy Trinity over the altar in the next chapel is a fine work of Guercino

In digging to lay the foundation of the front of this church they found the beautiful hermaphrodite, that is in the Borghesi Palace. Cardinal Scipione Borghesi to have that wonderful piece of greek sculpture paid the full amount of the said front

LA FONTANA DI TERMINE

As Sisto V. had conveied to Rome the Acqua Felice, to preserve the memory of it, he raised this fountain upon the design of Domenico Fontana. The statue of Moses in the middle is too thick, and clumsy. The bass-reliefs on its right hand representing Aaron is a work of Giovan Battista della Porta; and the other representing Jedeon is a work of Flaminio Vacca. The two lions of basalte are Egyptian antiques, which had been a long while under the portico of the Pantheon

LI BAGNI DI DIOCLEZIANO at *Termine*

As the building of baths was not a necessary thing, but only an object of vanity, and luxury, every Emperour, who undertook to build them, strove to outdo the others, who had built them before him. Hence it is, that those of Titus were larger, than those of Nero; those of Caracalla larger, and richer than those of Titus; and those of Diocletianus more extensive, and magnificent, than all the others. Olimpiodorus says, that, whereas in those of Caracalla there were 1600. bathing places, in these of Diocletianus there were 3200. and that these were so contrived, that every one at his pleasure could sit down, swim, and stand. *Diocletianæ autem bis tantum, scilicet*

3200. *ut totidem homines simul lavari potuerint . Solia autem hujusmodi ita magnificè extructa erant , ut in eis fas esset sedere , natare , stare*

This immense building from the street of porta Pia went as far as villa Negroni ; but , as they had taken away above 200. columns , and a quantity of materials , the vaults begun to fall down , and there remained ruins only here , and there . A great body of them facing the church of la Vittoria as well as another facing the gate of villa Negroni were turned into granaries , and a round building like that facing the gate of the said villa into the church of S. Bernardo . Besides the excessive number of rooms , great halls , dining rooms , schools , porticos , and fine walks , there were places for all kinds of exercises . Even from the forum of Trajanus Diocletianus caused , the Ulpian library to be transported to these baths . The only relicks , which remain now to be seen , are part of the middle , or main body of the building , and the wall of a portico in the shape of a half circle before it , called by the Greeks xesto with two straight wings , which joined the above mentioned round buildings . To have some idea of the excessive vastness of these baths, it is necessary to go near the house of villa Negroni , and consider at the same time the length , and depth of the building . The above mentioned half-circle , that remained facing the front of the main body of it , may be seen even from the square , but

better from the top of those stairs, which are on the right hand of

LA CHIESA DELLA MADONNA DEGLI ANGELI

As here in the middle of the building there remained a group of nineteen rooms, and amidst them this amazing great hall perfectly well preserved with a noble vault supported by eight wonderful whole columns of oriental granito, which on account of their excessive bulk they had not even thought of taking away, in the year 1560. Pio IV. charged M. A. Bonaroti to make something of the said rooms. Bonaroti then opened a great door in the room, where is now the altar on the right side of the cross, and a little door where is now the only remaining door, erected the altar of the Virgin Mary facing the little, and the high alter facing the great door; and leaving four rooms, that is one under each of the windows to make as many chapels of them, shut out the others behind them. However, as they found, that the church with so many large openings had a very irregular shape, Cardinal Bighi in the year 1749. upon the design of Cavalier Vanvitelli walled up the great door, and the four above mentioned rooms, and by making of the side altar of the Virgin Mary the high altar, and of the side door the only door, turned the church into a most noble, and magnificent

greek cross. Under the windows you may see the clefts between the new walls, and the arches of the rooms, which have been shut up. To match the columns of the great hall they have been obliged to build eight other columns of bricks in the eastern, and western branches of the cross, and in order that the difference shouldn't appear, they have varnished both the old, and the new. For the same reason they have whitewashed the new pieces of cornice, which they have made of stucco, where they have walled up the four rooms, as well as the old marble one.

It is to be remarked, that the four columns, which are in the middle of the great hall, are of composite order, and the other four in the corners of corinthian, a difference very strange, and never seen in any other noble building. The diameter of these columns is 5. feet. The highness of the vault is 90. feet, and the length of the cross 320. As on account of the damp they have been obliged to raise the pavement, and consequently bury the old bases of the columns, they made the new ones like half circles, and closed them round the columns. Notwithstanding this building has been raised towards the time of Constantinus, that is in the decay of the arts, yet its architecture is such, that preserves all the greatness of manner of the former times. The proof however of the decay of the arts clearly appears in the quantity of little mean mouldings, which the cornice is crammed with

The Meridian on the pavement, the most exact, and perfect in Italy is the work of Monsig. Bianchini

Most of these large pictures are the originals, which adorned the Church of S. Pietro, and which, after having been copied in mosaick, were given to this by Benedetto XIV. The *first however* representing the crucifixion of S. Pietro is a work of Ricciolini: the second is a copy from the original of Cavalier Vanni, representing the fall of Simon the magician, that is in S. Peter's. The next too representing Tabita is a copy, and a bad one from the picture of Baglioni, that is also in S. Pietro's; and the last is an original by Muziani

The first in the middle branch is the presentation of the Virgin Mary to the temple by Romanelli: the second the martyrdom of S. Sebastiano by Domenichino. We have admired the copy of this picture in S. Pietro's; but the nobleness, and singular expression of the Saint, and the many other beauties in the original are much more surprising. It was painted on the wall, and by Zabaglia, an excellent engineer sawed, and brought safe here. The high altar is little in proportion with the size of the church; but, as we have already said, it was originally erected for a side altar, and it is the same with the door. However the beautiful fine marbles, with which the said altar is decorated, are worth notice. The baptism of our Lord is a work of Carlo Maratti; and the death of Ananias,

and Sapphira painted on slate of Pomarancí. These four pictures are in S. Pietro's all copied in mosaick

The first picture in the other branch of the church representing the Virgin Mary is by Pietro Bianchi. S. Pietro healing the lame at the door of the temple is a good picture by Placido Costanzi. The third representing the fall of Simon the magician was painted by Battoni for S. Pietro's, and it was already half copied in mosaick; but they found faults with it, and it was rejected. Truly there are some blemishes in it; but there are many beauties. The last representing the mass of S. Basilio is a work of M. Soubleras. These also, except that of Battoni, are in S. Pietro's copied in mosaick

By the door there are the sepulchral monuments of Carlo Maratti, and Salvator Rosa

It is worth while to see the convent. It consists of a large square portico of 100. colums of travertino built upon the design of Bonarroti with a garden, and a fountain in the middle of four beautiful cypress trees

S. AGNESE OUT OF PORTA PIA

This church was built by Constantinus in honour of S. Agnese at the request of his daughter S. Costanza. There is nothing to be admired either in the greatness of the building, or in the product of the arts. However there are some of the materials of an extraordinary beauty. Such are the columns of

Porta santa in the first order. The four porphyrian columns too, which support the pavilion over the high altar, are very fine; and the statue of the Saint upon the same altar is remarkable for the beauty of the oriental alabaster.

LA CHIESA DI S. COSTANZA

It is very easy to comprehend from the shape of this building, that it was erected upon the plan of an ancient temple, and from its heavy, coarse and mean manner, that it was built about the time of Constantinus. On account of the vine leaves, and grapes, which are represented in mosaick on the vault, they have established a general opinion that it was a temple of Bacchus; but it is entirely false. This is a building, which Constantinus raised for the christening of his sister, and daughter, as before he had built that at S. Giovanni for his own. *Eodem tempore fecit basilicam S. Martyris Agnetis ex rogatu filiæ suæ, & Baptisterium in eodem loco, ubi baptizata est soror ejus Constantia cum filia Augusti a Silvestro Episcopo.* Anastasius in S. Silvestro. In the same place afterwards were buried the said Princesses, and there still remained their sepulchral urn, a wonderful bulky mass of porphyry, which a few years ago was transported to the museum vaticanum. Only in the year 1256. Alessandro IV. made a church of it, as it is proved by the inscription over the door.

PONTE LA MENTANA

This is the river Annio now called Teverone. This bridge was called *Nomentanus* from Nomento, now la Mentana. It was built with stones in the beginning of the Republick; but having been ruined by the Goths, it was rebuilt by Narses. On this bridge *it was, that* whilst a great Army of Gauls was encamped on that side of the river, and the Romans on this, young T. Manlius killed in a single combat a barbarian of an immense size. The Giant came to the middle of the bridge, and with a loud voice challenged the strongest man, Rome could boast of, to decide which of the two nations was the greatest in war. Manlius accepted the challenge, and with great surprise, and terrour of the Gaulish Army killed him. Then in the middle of acclamations he came back victorious to his camp, having only taken, and put round his neck *torquem*, that is the collar of the Gaul, whence he got the surname of Torquatus. Livius l. 7.

MONTE SACRO

This is the famous sacred hill, to which the Roman people separated from the Senate, retired twice. First in the year 260. for being tyrannised by the Patricians on account of their debts, when after several days Menenius Agrippa by his celebrated apologue induced them to go back to the city, and join again with the Senate, upon condition howe-

ver, that they should have their Magistrates, who were the Tribunes of the people, to oppose the Consuls. *Concessumque in conditiones, ut plebi sui Magistratus essent sacrosancti, quibus auxilii ratio adversus Consules esset.* Livius l. 2. The second time in the year 305. upon the occasion of the murder of Virginia the Armies, having abandoned their Commanders, retired to the same hill. *Castra in monte sacro locavere, modestiam patrum suorum, nihil violendo, imitati. Secuta exercitum plebs &c.* Livius l. 3. The people followed the Armies, and all remained there till the Decemviri had been forced to abdicate

The hill is called sacred, because after the creation of the Tribunes, the people, before they quitted it, consecrated it to Jupiter

Hence you may see across the Annio the aqueduct of the Virgin water brought to Rome by M. Agrippa.

DAY XI.

L'OBELISCO, E LA CHIESA DEL POPOLO

On the subject of the circus maximus we said, that Augustus caused to be brought to Rome from Hyeropoli two obelisks, one of which he raised on the spina of the said circus, and the other in the campus Martius. This is that, which was in the circus maximus, and which was found there under ground broken in three pieces, and by Sisto V. raised here. The highness of the shaft is 80. feet, 4. inches

The Church of il Popolo originally built in the beginning of the 12. century was several times repaired, and lastly in the middle of the 17. century by Alessandro VII. reduced to its present condition

The picture in the first chapel on the right hand is a work of Pinturecchio. The second chapel is very richly adorned with marbles, and 16. columns of jasper of Sicily. Above the altar there is a fine picture by Carlo Maratti representing the Virgin Mary with other Saints. The side picture towards the church door is by Daniele Soter, and that facing it by Giovan Maria Morandi. All the pictures in the third chapel are works of the above mentioned Pinturecchio remarkable for their

antiquity. Over the altar of the cross there is a pretty picture by the said Morandi representing the visitation of S. Elisabetta. The pictures of the cupola are works of Cavalier Francesco Vanni

On the other side in the first chapel by the high altar there is a beautiful picture by Annibale Caracci representing the Assumption of the Virgin Mary; and the side pictures representing the conversion of S. Paolo, and the crucifixion of S. Pietro are works of M. A. di Caravaggio.

The last chapel but one was decorated upon the design of Raffaele di Urbino. He painted also the cortoons for the mosaick of the cupola, and made the sketch of all the pictures. That of the high altar was begun by Sebastiano del Piombo, and finished by Salviati, who also painted all the others. However what is really worth admiration is the most beautiful statue of Jonas sitting upon the whale sculptured by Lorenzetto upon the design, and under the direction of Raffaele

THE SEPULCHRAL MONUMENT OF AUGUSTUS

nel Palazzo Vivaldi

This was a most solemn, and magnificent building of an immense bulk erected by Augustus for his own, and his family's sepulchre. Upon a round pediment of *opus reticulatum*, that is all of little square stones, rose three or-

ders one above another. The first order retired from the pediment 14. feet; the second from the first 12. feet, and the third from the second 10. feet. The three orders were all adorned with white marbles, and pilasters, and the last order was crown'd with a noble cupola, on the top of which stood the statue of Augustus. In the place, which was left vacant at the foot of each order, there was a row of cypress-trees regularly planted, which shading all round the monument, render'd it both awful, and beautiful. In the inside there were the sepulchral rooms all round, and in the middle under the cupola a very large one resembling in some manner the interiour part of a temple. There was only one door, which looked eastward, and before it there were the two obelisks, one of which stands now at S. Maria Maggiore, and the other at Monte Cavallo. Behind between the via Flaminia, now il Corso, and the river northward there was a wood with most pleasant walks. *Præclarissimum est mausoleum agger ad amnem supra sublimem albi Lapidis fornicem congestus, et ad verticem usque semper virentibus arboribus coopertus. In fastigio statua Augusti Cæsaris: sub aggere loculi ejus, et cognatorum, ac familiarium. A tergo lucus magnus ambulationes habens admirabiles.* Strabo

The cupola was fallen down, and the third order was almost demolished. However a few years ago there were to be seen the pediment, the first, and second order, and some little remainder of the third, besides the sepulchral

rooms ; but now , as they have masked all the monument by building boxes all round , it to make of the large place , that remains open in the middle , a kind of amphitheatre for the bull baiting , nothing is to be seen , but the pediment , the first order , and the sepulchral rooms

The first person , who was buried in this mausoleum was Marcellus the son of Octavia Augustus's sister . Soon followed Agrippa ; then Cajus , and Lucius ec.

Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus , vel quæ Tiberine videbis
Funera , cum tumulum præterlabere recentem !
Virg. l. 6. Ænead.

THE SEPULCHRAL MONUMENT OF ADRIANUS now

Castel S. Angelo

Adrianus built this sepulchral monument on the other side of the river , and in this undertaking endeavoured to outdo Augustus , as he really did with regard to the riches of the materials , and magnificence of the building itself, tho'the simple plan of that of Augustus was much more becoming the subject . This mausoleum of Adrianus consisted of an immense square pediment , upon which was erected a large round building of three orders all covered with marbles , and decorated with beautiful columns , and a considerable quantity of very fine statues . *Adriani Imperatoris sepul-*

chrum extra portam Aureliam extat jactu lapidis distans a mœnibus. Primus ejus ambitus quadrati figuram habet; constat enim totus ex marmore pario summa artificum diligentia ædificatus. In medio vero hujus quadrati rotunda moles assurgit excelsa altitudine, et tanta, ut in suprema ejus parte area sit, cujus diameter vix ictu lapidis transigitur. Procopius l. 1. de bello Goth: The bridge too which *Adrianus* built to join the campus Martius to his sepulchral monument, and which led only to it, was another addition to its magnificence; as very near it there was the publick bridge called the Vatican, or Aurelian bridge, of which there are still the remains to be seen in the river toward S. Spirito. Besides, as behind the mausoleum of Augustus there was a wood with fine walks, behind this there were the Domitian gardens.

Of all this very sumptuous, and amazing bnilding nothing remains, besides the bridge, but the naked round body, which was raised upon the large square pediment, a body of a stupendous bulky mass; for it is all built of large stones solidly compacted together, as, if it were all of one piece, there being no other opening, but a flight of stairs in the middle of it. In the war of the Goths, as this mausoleum was a very strong place, the Romans first, and after the Goths by turns made a place of defence of it, and breaking to pieces the fine marbles, and statues, which adorned the monument, they threw them at their enemies. In the beginning of the 15. century

Bonifazio IX. made a fortress of this sepulchral monument. Niccolò V., Alessandro VI, and Pio IV. increased the fortification; but Urbano VIII. reduced it to the condition, wherein it is at present. In the rooms above it there are some fresco paintings of the scholars of Raffaele

PIAZZA NAVONA

Where is the palace Madama, the palace Giustiniani, the square, and church of S. Luigi de Francesi were the baths of Nero, of which Martialis l. 7. Epig. 33. Says

Quid Nerone pejus?
Quid thermis melius Neronianis?

Alexander Severus restored, and made great addition to these baths, which were no more in use, and perhaps decaied, for which reason, as we read in P. Victor, they were called of Alexander, *quæ postea Alexandrinæ*. Then he ordered, that they should be publick, and serve for the use of the people. *Jussit thermas, quas ipse fundaverat, et superiores populi usibus exhiberi.* Lampridius in Alexandro. To the baths he added also a circus, of which this square, that is called piazza Navona, has entirely preserved the shape, as the houses have been built upon the same walls of the circus. The name of Piazza Navona given to the square derived from the similitude of a large ship; for Navona in Italian means a large ship

Besides the other two fine fountains, with which this square is decorated, this with the

fine obelisk, that was found broken by the spina in the circus of Caracalla, no doubt, is a very fine piece of architecture. Innocenzo X. had it raised here, and Bernini, who was his architect by a very ingenious invention found a remedy for the smallness of the obelisk, and at the same time added splendour to it. He put the obelisk upon a rock ornamented with the symbolical figures of the greatest rivers of the four parts of the world, that is the Danube, Nile, Ganges, and Rio della Plata

S. AGNESE A PIAZZA NAVONA

This church, which is very richly ornamented with marbles, sculpture, and painting, was erected by Innocenzo X. upon the design of Cavalier Girolamo Rinaldi with the greatest solidity in imitation of an antique temple, and the front was built upon the design of Cavalier Borromini. The front is a fine piece of architecture, and the church is a noble, and magnificent building; but the architect went a little too high with it, particularly with the arches of the chapels, by which the church lost the beauty of proportion

The fresco painting of the cupola is a good work of Ciro Ferri; but on account of his death it was finished by a scholar of his

The bass-relief in the first chapel, representing S. Alessio, is a work of Francesco Rossi

The fine statue of S. Agnese in the second chapel has been sculptured by Ercole Ferrata

as well as the large bass-relief of S. Emerenziana in the third chapel

The bass-relief above the high altar is a work of Domenico Guidi

The other bass-relief in the next chapel representing S. Cecilia is by Antonio Raggi

As for the S. Sebastiano in the next chapel, it is not known whose work it is

The bass-relief in the last chapel, representing S. Eustachio among lions, is a fine work of the above mention'd Ercole Ferrata

The sepulchral monument of the said Pope Innocenzo X. over the door is a work of Giovan Battista Maini

At the high altar there are four beautiful columns of verde antico; but much more beautiful, and valuable are the four large columns of cottonello, a very rare marble, which are on the side of the high altar.

Under ground in some rooms, which were in the outside of the circus, there is to be seen a beautiful bass-relief, a work of Algardi, representing S. Agnese, as she was exposed there naked in order that she should be violated; but miraculously covered with her own hair, defended, and render'd safe by the divine assistence

L' OBELISCO SOLARE at

Monte Citorio

Augustus obeliscos duos ab Hyeropolitana civitate transtulit Ægyptia, quorum unus in cir-

co maximo, alter in campo locatus est Martio. Ammianus Marcellinus l. 17. Of these two obelisks, which Augustus caused to be brought to Rome from Hyeropoli, this morning we have seen that, which he had placed on the spina of the circus maximus, and this is the other, which he had erected in the campus Martius, just behind the church of S. *Lorenzo in* Lucina, to tell the hours in the sundial. The shaft of this obelisk is 74. feet high, and the pedestal 14. and a half. The hours were marked with bronze lines, and the numbers inlaid in marble tables fixed in the ground. This obelisk was first found in the beginning of the 16. century, and towards the end of the same Sisto V. intended to have it dug up, and raised; but his Architect Domenico Fontana found it broken in five pieces, and so much split, and defaced, that he thought it could be of no use. However Benedetto XIV. in the middle of the last century had it dug up, and laid alla vignaccia, and lately Pio VI. raised it here. As they found in the garden of la Missione the beautiful column of red oriental granito, which had been raised by the Senate in honour of Antoninus Pius, Clemente XI. had it dug up, and would have raised it; but his Architect, mistrusting his own capacity, made him believe, that it would have broken, and disuaded him. This column was quite entire, and unhurt; but, as it lay upon pieces of wood, some beggars to warm themselves set fire to the wood, and the column split. Pio VI. then with this column, which was of a kind

of granito quite like that of the obelisk, patched up, and repaired the obelisk. The aforesaid column was 57. feet, and a half high of the diameter of 6. feet. Its beautiful pedestal is in the Vatican garden.

THE COLUMN OF M. AURELIUS in *Piazza Colonna*

As the pedestal of this column long before Sisto V., who had it repaired, and newly covered, was entirely defaced, and in consequence the inscription lost, they attributed the column to Antoninus, as you may see in the modern inscription. Its bass-reliefs however, which represent the war of the Marcomanni, that was waged by M. Aurelius, and the true column of Antoninus found in the beginning of the last century leave not the least doubt, that this great monument had been raised by the Senate in honour of M. Aurelius. It was made in imitation of that of Trajanus; but it is not so fine. The sculpture is much inferiour, and the proportion not good, as it is too high for its bulk. Internally there are stairs cut in the block, which lead to the top of it. Upon it there was the statue of M. Aurelius; but in its place Sisto V. put there the statue of S. Paolo. The highness of the column is 133., feet and its diameter 11. feet 4. inches

THE TEMPLE OF NEPTUNE in *Piazza di Pietra*

The eleven columns, which now form the front of the Dogana, or Customhouse for the merchandises, which come by land, are set down for the remainders of the Basilica of Antoninus. Such an opinion however has no authority, nor the least foundation, and I believe, that they only supposed so from the proximity of the column, which they thought, was of Antoninus, and that their mistake is the consequence of the mistake of the said column, that it is proved, is of M. Aurelius. Besides it is not very likely, and I wonder how they could imagine, that any Emperour would build a court of Justice in the fields so distant from the city. Truly I can not say with certainty what this building was; yet, as Dio l. 53. speaking of Agrippa, says: *et porticum Neptuni propter victorias navales extruxit*, and upon another occasion, speaking of a fire, that had happened thereabouts, calls it *Neptuni Ædem*, I think, it was a temple of Neptune built by M. Agrippa. The front of this noble building looked eastward, and the part, which you see was the left side of it. From the number of the columns, which remain, it is clear, that this temple had eight columns in the front, and twelve on each side, including the two of the front, which were at the cor-

ner. To conceive the greatness, and magnificence of this temple it is enough to step into the court yard, and see the vault, and huge blocks of marble, that formed the cornice, on which in the middle there are still some mouldings

THE SEPULCHRAL MONUMENT OF C. POBLICIUS

At *macel de corvi* in the beginning of *la salita di Marforio* on the left hand there is the sepulchral monument of C. Poblicius Bibulus. It is no wonder to see the remainders of the Amphitheatre, the Pantheon, the Mausoleums of Augustus, and Adrianus, the Baths &c. as such immense buildings could neither be entirely destroied by time, nor the greatest barbarity; but to see the remainders of such a little building, as this is, so much more ancient, than the above mentioned, and almost in the middle of the city, it is surprising. This worthy man had been Edile in the beginning of the fifth century, and his probity, and virtue was such, that, having gained him the love, and esteem both of the Senate, and people of Rome, by common decree was honoured with a sepulchral monument for himself, and his posterity

This sepulchral monument was of doric order ornamented with wreaths of flowers, and bull's heads in the frieze. The inscription is as follows

C. Poblicio L. F. Bibulo Ædili Pl, honoris, virtutisque causa Senatus Consulto, Populique jussu locus monumenti, quo ipse, posterique ejus inferrentur, publice datus est

DAY XII.

LA FONTANA DI TREVI

This magnificent fountain, formed by part of the virgin water, was ornamented in this manner by Clemente XII., and Nicola Salvi, who was the Architect got much honour by it. It consists of a noble well proportioned corinthian order, and an attico. By the two bass-reliefs is preserved the memory of the virgin, who showed the water to the soldiers, and of Agrippa, who brought it to Rome. The statue in the middle represents Neptune: the two, one on each side of him, Salubrity, and Fecundity. There are besides other statues, but the most beautiful part is the architecture, and the distribution of the water, that falls, and disperses itself in different manners, and different ways. The only thing, I would have wished, is, that the main body of the water fell not from a basin, but in a more natural manner from a rustical plain

LA CHIESA DE CAPPUCCINI

As this is a church of the Cappuccini, you can only expect to see a poor, and very plain building. However it is very respectable for the number of its beautiful pictures. The first on the left hand, representing S.

Paolo before Anania is a work of Pietro da Cortona

The third, representing Jesus Christ dead with the Virgin Mary, and other Saints, is by Andrea Camassei, a scholar of Domenichino

The nativity of our Lord in the fourth chapel is by Cavalier Lanfranco, and the *last*, representing S. Bonaventura, by Andrea Sacchi

The picture of the Virgin Mary over the high altar is a fine work of the above mentioned Lanfranco.

The next on the other side of the church, representing S. Antonio, that raises a dead man to life, is by the said Andrea Sacchi

In the third chapel S. Francesco *fainting* away, and supported by an Angel *is a fine work* of Domenichino

In the last chapel there *is the famous* S. Michele Arcangelo by Guido, the original of the mosaick picture, you have seen in S. Pietro's, and one of the six first pictures in Rome

Over the door too there is a picture very remarkable for its antiquity. This is the original of the fisherboat of the Apostles, a work of Giotto, the mosaick copy of which is in the portico of S. Pietro's

S. NICCOLA DI TOLENTINO

This church was built by the Prince Panfili in the beginning of the 17. century upon the plan of Giovanni Baratti. The four columns, which support the organ before the

door, are a fine rarity. It is surprising to see this *scherzo di natura* of such a particular beauty; but it is still more surprising to see four such columns all together entirely alike

The vault of the second chapel on the left hand is by Pietro da Cortona, and the Statue of S. Giuseppe by Ercole Ferrata

In the third chapel the side picture towards the door is by Padre Raffaele Cappuccino, and the other facing it by Giuseppe Cades

Guercino had been ordered to paint S. Agnese for the next chapel; but when the picture was finished, it was of such an amazing beauty, and the Prince Panfili was so charmed with it, that he could not resolve to part with it. He therefore had it copied, put the copy here, and kept the original, which is to be seen in his palace

The sculptures of the high altar are works of the two scholars of Algardi. The Virgin Mary is by Domenico Guidi, and the other figures by Ercole Ferrata

The picture over the altar in the second chapel on the other side of the church representing S. Geltrude, and S. Lucrezia is a fine work of Guercino. In this picture you are to remark nature, simplicity, and the strength of the colouring

VILLA LUDOVISI

This villa is much renowned for the rarities, it containes both in sculpture, and painting. In the largest house, which is near

the door, there is the collection of statues: Among the number those, which are worth admiration are the two gladiators facing one another in the second room both of a singular beauty. However that on your left hand at the bottom of the room is the finest. It represents Mars in repose, or Carinus the famous gladiator, whom Faustina the younger was so fond of, and whom M. Aurelius her husband at last caused to be killed. The unknown group, which they call Arria, and Petus in the next room is beautiful, and affecting. These illustrious persons only on account of their virtue met with such a tragical end. The husband was hesitating, and wanted courage to execute the barbarous order, and Arria set him the example by stabing herself, and offering him the dagger. Dio l. 60. Young Papirius with his mother is one of the most beautiful pieces of sculpture. The eagerness, and concern of the mother, and the perplexity of the son are painted on their faces with the most lively expression

In the other house there is the beautiful Aurora, that drives away night, a celebrated masterpiece of Guercino. The light, that comes out of darkness is represented with admirable art. In the vault above there is another very fine picture representing fame by the same Painter

It is worth while to go to the top of the house to enjoy from the leads the delicious views of the country

THE CIRCUS OF SALLUSTIUS in *Villa Mandosi*

On the left hand were the famous gardens of Sallustius, which were so delightful for their situation, that many Emperours preferred them to any other delicious place, frequented, and ornamented them. Hereabouts they have found a quantity of statues, and among others the beautiful Jupiter, that is in the Vatican museum, was found in villa Verospi.

This Circus was built at a very small expence, as it was formed by nature between the Quirinal, and the colle degli Ortuli. There are still to be seen in several places the relicks of the building joined to the sides of the above mentioned hills. The obelisk, that was on the spina of this circus was found there broken in two pieces, and then raised by Pio VI. in the square of la Trinità de monti. Its shaft is 49. feet, and a half. The circus, tho' now called the circus of Sallustius, had nothing to do with the above mentioned gardens of Sallustius, for it existed long before Sallustius, and it belonged to the State. The circus, as well as the said gardens, which lay to the northeast of it, were out of Rome, and only by Aurelian enclosed in his new walls. Upon some particular occasions the ludi Apollinares were celebrated here. *Ita abundavit Tyberis, ut ludi Apollinares, circo inundato, extra*

portam collinam ad Ædem Ericinæ Veneris parati sint. Livius l. 40.

IL TEMPIO DI VENERE ERICINA

This was the temple of Venus *Ericina*, so called, because the statue of the Goddess had been brought to Rome from Erice, a city of Sicily. This building was of an immense solidity, and this is all, that can be said of it; for it is entirely stripped, deformed, and half buried

Those ruins, which you see along the side of the Quirinal hill, are the remains of the walls of Servius Tullius, and on your left hand at the corner of the hill was Porta Collina, just where you, going back round these buildings, must pass to go up the hill. As the walls had been built along the sides of the hills, the greatest part of the city of Rome was very well fortified by the nature of the place: another part also was defended by the river; but, as the three hills, the Quirinal, Viminal, and Esquiline join all together here in a long level neck, on this side the city might have been easily taken. Servius Tullius therefore from the right side of this to the Esquiline gate, now porta Maggiore, which is a length of almost a mile, made a ditch above 100. feet broad, and 30. deep on the outside of the walls, and joined to these on the inside an earthen mound 50. feet broad. *Erat tunc Romæ circuitus quantum Athenarum, una-*

que ejus pars super colles, rupesque scissas a natura ipsa sic muniebatur, ut parum indigeret custodiæ : alia a Tyberi ut a muro tueba-tur. Locum tamen habet magis expugnabilem a porta Exquilina ad Collinam, sed manuali opere munitus est; cingit enim eum fossa in minori latitudine pedum centum, & amplius, et profunditatis 30., supraque fossam murus est junctus interius aggeri lato, atque alto. Hæc munitio longa est stadia circiter septem, lata pedes 50. Dionysius l. 9.

This rising ground then on the left hand of the gate is the beginning of the mound, and the same is also the very spot, where they buried alive the Vestal Virgins, who had lost their virginity. *At quæ virginitatem polluerit viva juxta portam, quam Collinam vocant, defoditur, ubi est tumulus intra urbem terreus in longum porrectus, qui a latinis vocatur agger.* Plutarcus in Numa. The law was wrote in the atrium of the temple of Liberty on the Aventine hill, where the Censors held their tribunals. Whenever this happened, it was looked upon as a grievous prodigy. The function was the most dismal, and sorrowful. As soon, as the Vestal was condemned, they put her upon a bier covered as a corps, and in that condition they brought her here. Her friends, and relations went before weeping, and bewailing, and the people followed the bier in a sad mournful Silence. When she was arrived, the pontiffs with their hands lifted up said a solemn short prayer, and by the

means of a ladder let her down in a room, or grave dug on purpose under ground, the mouth of which was immediately after shut up. Dionysius.

DAY XIII.

THE TEMPLE OF ÆSCULAPIUS now *S. Bartolomeo all' Isola.*

Cum civitas pestilentia laboraret, missis legatis, ut Æsculapii signum Romam ab Epidauro transferrent, anguem, qui se in navem eorum contulerat, in quo ipsum numen esse constabat, deportavere; eoque in insulam Tyberis egresso, eodem loco sedes Æsculapii constituta est. Livius l. 11. As in the year 461. Rome was afflicted with a long, and terrible plague, the Senate, having first consulted the books of the Sibyls, sent ten Embassadors to fetch the God Æsculapius from Epidaurus. As soon as the Embassadors went to the temple, a great serpent came suddenly from the inmost part of it, and went into the roman ship; and, as the Priests asserted, that the God resided in that serpent, the Embassadors, immediately set sail for Rome. At their arrival the people came in crowds to meet them with universal joy. Altars were erected on both the shores of the Tyber, where the God passed, and victims sacrificed to him. As the ship sailed by this island, the serpent quitted the ship, swam into the island, and was seen no more. The Senate concluding, that the God had chosen that place for his abode, ordered a temple to be built there

in honour of Æsculapius, and a large ship with stones in memory of the fact.

At the bottom of the court yard of the Convent is to be seen a considerable part of this ship with the serpent sculptured on it. It was built with the usual solidity of the ancient Romans of large travertine stones

In the same place, where was the temple there is a church very anciently built. In this church are to be remarked 13. columns of oriental granito very likely picked up from the ruins of the said temple rebuilt afterward, or of some other edifice, and a very large labrum of porphyry, that forms the high altar. There were also four most beautiful columns of the same marble round the said altar; but, as this church in time of the Republick was suppressed, these porphyrian columns are gone

LA CHIESA DI SANTA CECILIA

In the court yard there is an antique marble vase remarkable for its large size, fine shape, and the work of its handles. The front of the portico is supported by two columns of granito, and two of africano. This church was built in the beginning of the third century of the Christian era in the same place, where was the house of the Saint, to whom it is dedicated; and in the second chapel on the right hand is still to be seen the bath, wherein she was martyred. The pictnre over the altar of this chapel, and the other facing it;

are works of an unknown Painter, who endeavoured to imitate Guido

The high altar, or confession is decorated with four most beautiful small columns of bianco, e nero antico, a very rare marble, besides a quantity of the choicest oriental alabaster, lapis lazuli &c. The fine statue under the altar representing the Saint in the same attitude, in which her corps was found in the cátacombs, is a work of Stefano Maderno

LA CHIESA DI SANTA MARIA

IN TRASTEVERE

Where is now this church in time of the Emperours there was an hospital for lame, and poor old soldiers, called Taberna meritoria. This place having been abandoned, the Christians obtained from Alexander Severus the permission of turning it into a church. This was then the first place of publick worship, which the Christians had in Rome, and which they dedicated to the Virgin Mary. However in the following persecutions they were deprived of it till the year 340., when the Pope Giulio I. rebuilt it in a more ample manner. It is very easy to understand, that the fine marbles of the pavement, and the 27. huge columns of oriental granito were taken from the ruins of some ancient noble fabrick, and emploied at random in the building of this church with different bases, and capitals. The

mosaick pictures of the tribune are works of the low centuries. At the confession there are four porphyrian columns, and on the left hand near it two fine pieces of antique mosaick work. The picture, representing the Assumption of the Virgin Mary with several charming Angels in the middle of the *ceiling*, is an admirable beautiful work of Domenichino

S. GRISOGONO

This church was originally built in time of Constantinus. It is a pity that the 22. columns of oriental granito, which divide the three iles, are deformed by very bad capitals of stone, and stucco. However such a magnificent set of large fine columns is very remarkable, as are also those two of porphyry, which (except the two in the Baptistery of Constantinus) are the largest ever seen of this hard, and rare marble. In the ceiling there is the beantiful picture representing the assumption of S. Grisogono to heaven by Guercino

IL PALAZZO CORSINI

In this palace lived, and died Cristina Queen of swede, and in the beginning of the last century it was purchased, increased, and reduced to its present immense vastness by the family Corsini, whom it belongs to. Besides several pieces of sculpture it contains a numerous collection of pictures

In the first room there is to be seen a fine sepulchral urn with a bass-relief representing

Nymphs, and Tritons, a beautiful antique mosaick picture representing a ploughman with two oxen; and another modern representing David copied from the original of Guido.

In the second among the sculpture pieces is very remarkable the fine head of Seneca; and among the pictures Prometeus tied on mount Caucasus with a vulture, that devours his heart, a work of Salvator Rosa

In the third on the right hand there is a very pretty picture representing S. Giovan Battista, when a child, by Carlo Maratti. S. Bartolomeo skinned alive, and the birth of our Saviour by Lanfranco are two fine pictures. The portrait of Giulio II. by Raffaele is a very valuable picture. A landscape with figures by Voverman, a sunset by Both, and Mercury, who gives the lyre to Apollo, by Albani are three charming pieces. The large picture representing the holy Family by F. Bartolomeo da S. Marco is very remarkable for its beautiful colouring. There is besides a very pretty small picture representing the same subject by Garofolo; a fine ecce Homo by Guercino &c.

In the fourth room the finest pictures are a hare by Alberto Duro; a Virgin Mary with a child by Andrea del Sarto; a landscape with Venus, and many other figures by Albani; and the sketch of the crucifixion of S. Pietro by Guido. In this room there is a table of plasm of emerald

In the fifth there is a fine small picture representing the holy Family by M. A. Bonaroti; another by Schidoni; the birth of

our Lord, a charming little picture, by Alberto Duro; and a beautiful Virgin Mary by Carlo Maratti

In the sixth room there are several most excellent portraits, among which the most beautiful, are a Nobleman by Albany; a Cardinal by Scipione Gaetani; another Cardinal by Domenichino; and a Friar by Giorgione

In the seventh room there is a large landscape by Gaspero Pusino; a fine Virgin Mary by Moriglias. &c.

What is remarkable in the last room is a beautiful mosaick picture representing to the life Clemente XII. with his nephew Cardinal Corsini.

DAY XIV.

LE CAMERE DEI CONSERVATORI

These rooms, which belong to the Conservatori, are ornamented with pictures, statues, and other monuments of antiquity. At the foot of the stairs there is a small column with rostrums, that they pretend is the *columna rostrata*, which by decree of the Senate was erected in the forum in honour of Duillius for the first naval victory in the year 492. reported by the Romans over the Carthaginians under his conduct; but the truth is, that this column is modern sculptured in the 16. century. It is useless to say more about a thing, that any body may be convinced of by his own observation, and reflection. In the little yard at the top of the first flight of stairs there are four of the bass reliefs, that were on the triumphal arch of M. Aurelius, which stood in the corso by the Fiano palace, and which, to open the way, Alexander VII. pulled down. The first bass-relief on the left hand represents Rome, that delivers the Empire to the aforesaid Emperour. The old figure by Rome is the genius of the Senate, and the young next to it is the genius of the People. The second represents the Emperour on horseback, and the

Germans on their knees suing for peace. The third represents his triumph, and the fourth his thanksgiving, and sacrifice after his triumph in the temple of Jupiter O. M. Over the first stairs of the second flight there is a bass-relief representing Metius Curtius the Sabine, who, after having put to flight the Romans, flying in his turn plunges himself with his horse in the bog. *Metius in paludem sese, strepitu sequentium trepidante equo, conjecit &c.* Livius l. 1.

The first room is all ornamented with fresco paintings, which are doubtless the best works of Cavalier di Arpino. At the top of the hall is represented Romulus, and Remus found by Faustulus under the wolf at the foot of the Palatine hill. On your right hand Romulus on the said hill, according to the ancient custom, marks with a plough the circumference of Rome. The rape of the Sabines at the bottom of the hall is a most beautiful piece full of action, great expression, and natural attitudes. On your left hand is represented Numa Pompilius laying the foundation of religion, instituting Priests, Pontiffs, and Vestal Virgins. On the opposite side is represented the battle of the Horatii, and Curiatii; and by it the battle of the Vejans

The fresco paintings of the second room represent Junius Brutus on his tribunal, who condemns to death his own Sons for having attempted to reestablish the Tarquins on the throne; The blody battle, wherein the party of the Tarquins is entirely defeated; Horatius

Cocles, who on the sublicius bridge keeps back all the Hetrurian Army; and Mutius Scevola, who burns his own arm for having mistaken the Secretary for the king Porsena. However the pictures of this room are much inferiour to those of the first, being the work of an indifferent Painter, a certain Tommaso Laureti. The statues, which are in this room represent several Generals of the Popes

In the third room, besides the gesso of the admirable statue of Martius, and that of the bust of Junius Brutus, there is the wolf with the twins Romulus, and Remus, which was found under the ruins in the temple of Romulus at the foot of the Palatine hill. Dionysius l. 1.,speaking of the Lupercal, says. *Ostenditur secundum viam, qua itur ad circum, templumque ei proximum, in quo est lupa præbens pueris duobus ubera, antiquæ operæ simulacra ærea.* The very day, when Julius Cæsar was assassinated, this wolf was struck by a thunderbolt, and in one of her hind legs is to be seen the mark of it. Besides there is to be seen a beautiful bronze statue representing a young man of the college called Camilli instituted by Romulus; A picture on slate representing Jesus Christ dead, a work of P. Piazza Cappuccino; S. Francesca Romana by Romanelli, and the frieze representing the triumph of Marius by Daniele di Volterra

The fourth room is remarkable for the Fasti Consolari, which Verrius Flaccus, the Preceptor of Augustus's grandsons placed on the wall of the Curia, and which were found

near the three columns, a remainder of the said Curia

In the fifth there is a most beautiful picture representing the holy Family by Giulio Romano; A fine bust of rosso antico, which, without any foundation, they say, represents Appius Claudius the blind, one of Tiberius &c.

The sixth room is hung with fine tapestry, wherein is represented the Schoolmaster, who offered to betray in the hands of M. Furius Camillus the sons of the chiefs of Faleria, and who by him was sent back in chains to the City. Here there are four beautiful erms, that is of Sapho, Arianna, Poppea, and Socrates. The fresco painting of the frieze, representing the facts of Scipio Africanus, is the work of Annibale Caracci

In the last room what is chiefly to be remarked is the gilt bronze statue of Hercules, which in the end of the 15. century was found under the ruins of his temple in the forum boarium. This was a small round building, which stood between S. Giorgio, and la bocca della verità. The two statues, they call Cicero, and Virgilius represent neither of them. However the first is a fine statue of a Senator

LE CAMERE DELLE PITTURE DEL CAMPIDOGLIO

Benedetto XIV. bought all the pictures of Sacchetti, and those of the Prince Pio, and

placed them in these two rooms for the convenience, and study of young painters. We will begin from the room on the left hand, and leave that facing the stairs, which is the best, for the last.

The finest, and most remarkable pictures in this room, beginning on the right hand, are S. Matteo with an Angel by Guercino; Two little landscapes by Domenichino; The portrait of M. A. Bonaroti painted by himself. A large picture representing the rape of Europe, a very fine work of Paolo Veronese. The battle of Arbella by Pietro da Cortona; A gipsy, who tells a soldier his fortune by M.A.di Caravaggio; A fine little Cupid, and S. Sebastiano by Guido; A beautifnl picture representing a young man with a lamb by M. A. di Caravaggio; A large picture representing Augustus, and Cleopatra, who strives to enamour him, an excellent work of Guercino; S. Sebastiano by Lodovico Caracci; David with a Prophet, and Endemion by Francesco Mola. Two little pictures representing a countryman, and an old woman spinning by Salvator Rosa; A very large picture by Bassano &c.

In the other room on the right hand by the door Abraham, that turns away Hagar, and Ishmael by Francesco Mola is an excellent piece for the expression of the different passions, and the strength of the colouring. The blessed Soul by Guido is a fine dead colour. The triumph of Flora by Pusino is poorly co-

loured, but the composition is full of spirit, and perfectly well designed. The Judith by Palma the elder is particularly remarkable for its beautiful colouring; The marriage of Rachel by Ciro Ferri is a pretty picture. In the rape of the Sabines you will find great spirit without confusion, and a fine expression of the different passions. This is one of the best pictures in oil by Pietro da Cortona. The S. Giovan Battista by Guercino, the Maddalena by Guido, the portrait of two figures by Tiziano are fine pictures. The Sketch of the Communion of S. Girolamo, that was at Boulogne, and the charming little picture representing the marriage of S. Caterina copied from the original of Corregio by Lodovico Caracci, are very valuable pictures. Venus introducing Bacchus to Arianna is a fine copy from the original of Guido, that perished by sea. Nothing could equal the imaginary beauty, and nobleness of Venus, and Arianna. S. Girolamo, and S. Maria Maddalena by Albani, the holy Family by Benvenuto Garofalo, and the symbolical figure representing abundance by Agostino Caracci, are fine pictures. The famous Sybil by Guercino is a most charming, and beautiful piece. *Omnia vanitas* by Tiziano is remarkable only for the colouring. The portrait of Guido painted by himself is very interesting to have an idea of such a great noble Painter

This great collection of choice ancient monuments was begun towards the middle of the 17. century by Innocenzo X., and continued by other Popes. It was the greatest, and the richest in all the world. However not long ago it was surpassed by that of the Vatican, and lately deprived of a considerable number of the best pieces. With regard to these, notwithstanding we have here the gessi, as I suppose, you have already seen the originals at Paris, I do not think it necessary to speak of them

In the court yard facing the door there is the colossean statue of the Rhine, that was in the middle of the forum under the equestrian statue of Domitianus. On the left hand under the portico there is a most beautiful greek fragment consisting of a leg of Hercules, who kills the hydra; Two square altars with very fine bass-reliefs, one representing the labours of Hercules, and the other Rea, who, as Saturn her husband swallowed up all his sons, deceives him by giving him instead of young Jupiter, a stone wraped up in clothes, the Coribants with the goat Amaltea &c. The bass-relief on the front of the sepulchral urn of Alexander Severus, and Julia Mamea his mother with their figures upon it, represents the battle of the Romans with the Sabines, and that on the back Priamus, who begs of Achilles the corps of Hector. However this urn is more remarkable for its

immense vastness, and preservation, than the beauty of the sculpture. Behind it there is the greatest part of the statue of the Dacian, that fell down from the arch of Constantinus

Facing the stairs there is the beautiful colossean statue of Pirrus, and by it an oriental alabaster column 15. feet high of the diameter of one foot 9. inches, a wonderful bulk, considering the nature of this kind of marble

In the room facing the column there is nothing, but Egyptian monuments, most of which were found at Villa Adriana. The most particular are the God Anubi, whose head is like that of a dog, and the God Canopus, whose shape is like a pot. It is to be remarked, that the statues of basalte are real ancient Egyptian, as the above mentioned, and that the others of marble have been sculptured in time of Adrianus, as the head of Isis joined to that of Serapis, which is like that of an ox. The head of Adrianus, which also was found in his villa, is very fine

On the staircase is walled up the plan of ancient Rome, which was the pavement of the temple of Romulus, and Remus, found under the ruins of it. This is a very valuable monument; but, as it is so much mutilated, and imperfect, it is of very little use

The large bass-reliefs facing the stairs are the two remaining from the triumphal arch of M. Aurelius. That on your left hand represents the said Emperour, who declares his Son Commodus Cæsar, and the other the Apo-

theosis of the Empe ress Faustina. The statue at the foot of the sec ond flight of stairs is the Juno Sospita, tha t was worshiped at Lanuvium, now Civita Lavinia. The bass-relief by the door represents an Archigallus, that is the chief Priest of Cibeles with the symbols of her worship. Under the arch facing it Hercules in woman's clothes spinning, the lion tamed &c. in an antique mosaick picture represent the force love.

All the walls of the first room are covered with antique inscriptions, and in the middle of it there is a large vase, which is placed upon an altar adorned with a bass-relief representing twelve Divinities. The vase is beautiful, and the altar for its preservation, erudition, and beauty is a very valuable monument. It is perhaps the finest piece of Hetrurian sculpture. On the right hand there are two sepulchral urns, the bass-reliefs of which represent Diana led by Cupid to Endemion, who is sleeping; but the second, which is the largest, is more particular for the bass-reliefs, which are also on its cover, representing the first the three Sisters; the second Telesphorus; the third Pluto, and Proserpina; the fourth Mercury, who conducts the soul; and the last the husband, and wife. The statue, that comes next, of a fine young man represents a wrestler, and it is a beautiful piece of sculpture. The bass-relief of the third urn representing the nine muses is very remarkable. That of the next representing the battle of the Amazons too is fine, and upon it there is a beau-

tiful mask, used very likely for a lamp. The bass-relief of the last urn represents the beginning, and end of human life. Prometeus forms man, and Minerva puts in him the soul symbolized by a butterfly. Cupid, and Psyche express the union of body, and soul. The four elements are represented by Eolus the King of winds, a river, a woman with a cornucopiæ, and the forge of Vulcan &c. As for the sculpture the first are the best

In the second room the finest pieces are the statue of Agrippina Germanicus's wife sitting; A beautiful young Hercules, who chokes the serpents, and two other children playing one with a mask, and the other with a goose. An old baccant sitting with a large flask adorned with vine leaves between her knees so intoxicated with liquor, that she can hardly hold up her head; The fine group representing Veturia, and Corolianus. It is to be remarked however, that the head of the woman was wanting, and they very improperly put on her shoulders a crowned head; but, if we consider the attitude of the woman, and the obstinacy so clearly expressed by the warriour, we must own, that this beautiful piece of sculpture can represent nothing, but Veturia, and Coriolanus. A very remarkable monument is what they call the royal law, that is a Senatus consultum, by which the flattery of the Senate gave the Emperours the most illimited, and absolute power ordering, that whatever the Emperour

did, or would do, should be considered as if it had been decreed by the law of the Senate, and People of Rome. This law is engraved in a large bronze table on the right hand of the door

In the third room the most remarkable pieces of sculpture are an old woman representing a *Præfica*, that is a woman paid to follow, and cry after the dead; Isis; Julia pia Septimius Severus's wife; Faustina M. Aurelius's wife in the character of Ceres. The statue, which they call C. Marius is a very fine one. Truly we have neither medals, nor any marble with his name; but, as I find expressed in this statue the same character of steadiness, austerity, and stubborness, that the Authors give him, I verily think, that in giving this statue the name of C. Marius they guessed right. Two most beautiful original pieces of greek sculpture are the Centaurs, the work of Aristea, and Papia of Cyprus. They are of such fine gray marble, that looks like a kind of metal. The youngest of them is full of wit, spirit, and activity: the other is serious, and gloomy, because he is enamoured, which is expressed by his hands being tied behind him by a little Cupid, that was on the back of the horse

In the middle of the room of the Philosophers there are two of the children of Niobes. The girl timorous, and dismaied stoops, and looks down, and the young man looks up with disdain at their persecutors. The bass-reliefs on the walls representing anchors, rudders,

rostrums together with the instruments of sacrifices were the frieze of the temple of Neptune, now the church of S. Lorenzo. That, which is over the door represents the death of Meleager, and the other facing the window his burial. That of rosso antico representing Igia the Goddess of health *is* a fine piece, and remarkable also for the *quality* of the marble. Among the erms, and busts most valuable are those, on which is wrote their name, as that of Epicurus, and his scholar Metrodorus in the middle of the room, Asclepiades, Agaton, Plato, Milesius &c., and particularly fine are those of Alcibiades, Seneca, Cleopatra, Aspasia, Aristophanes &c. In the beautiful bust of Cicero clearly appears the character of the great Oratour of Rome. He seems to spout. *Quousque tandem abutere, Catilina, patientia nostra?*

The collection of the Emperours in the next room is the richest, and most complete in all the world. As really the first bust does not represent Julius Cæsar, as any body may see by comparing it with his statue in the portico of the Conservatori, which is like his medals, we may say, that from Augustus, almost with an uninterruped series, it goes down to Gallienus. The busts of Augustus, and Drusus are beautiful; That of basalte representing Caligula is remarkable for the excellence of the work, and the quality of the marble. That of Poppea is a fine cameo, as the head rises quite white from the pavonazzetto. That of Otho is a very great rarity.

Those of Trajanus, Adrianus, Sabina, Ælius Cæsar, Antoninus, the first of the two of Faustina all those of M. Aurelius, and particularly that of Faustina the younger are very fine. The bust of Annius Cæsar, and that of Commodus are very valuable also for their rarity, as the first died seven years old, and all the monuments of the second after his death were destroied by order of the Senate. That of Albinus is both rare, and very fine. Those of Septimius Severus also are very fine, and the bust of greenish alabaster like jade is a most beautiful, and singular piece. Julia pia was, and is still a very fine lady. It is to be remarked, that she as well as Lucilla wore a wig, as they do now. In the countenance of Caracalla clearly appears that cruel disposition, which he naturally had, and still more endeavoured to affect

The young Hercules of basalte is a good statue, as is also the bust of Jupiter, and the head of M. Agrippa; but, what deserves the greatest attention, are the two most beautiful greek bass-reliefs representing Andromeda delivered by Perseus, and Endemion sleeping

Now you must go back, and from the great hall pass into the gallery, where, to proceed regularly, we will begin from the iron gate on the left hand. Here the best pieces of sculpture are Agrippina with young Nero her son, on whose breast hangs the golden bull; The bass-relief on an urn representing Proserpina ravished by Pluto, and followed by Ceres;

A most beautif half figure of a woman; A very fine statue of a Senator sitting with a volume in his hand. The bust of P. Scipio Africanus the elder with his name is a valuable piece; The colossean bust of Trajanus crowned with oak leaves, that is *ob cives servatos*, is very fine. On the other side there is the colossean bust of Antoninus Pius; A fine statue of a roman lady in the character of Ceres; and two columns of porta santa very remarkable for their fine shape, and the beauty of the marble.

In the last room, which is called the miscellany, there is the beautiful statue of rosso antico representing a Faun, and a large bass-relief above it representing the triumph of Bacchus. Among the heads, and busts the most remarkable are two heads of baccants, one of a laughing Faun, and a Jupiter Ammon with horns. Among the metals the most interesting pieces are a little group of three figures, that is before the last window, representing the three forms of Diana, that is Luna in heaven, Diana on earth, and Hecates in hell; and a fine large bronze vase of Mitridates king of Pontus brought to Rome by L. Lucullus, or Pompey, on the edge of which there is the name of the said king. However the most admirable piece in this room is the famous mosaick pictute representing three doves on a basin. This is the finest antique mosaick work, that has ever been known. It is not performed with coloured glasses, as the modern are, but with mar-

bles of natural colours. To have a just idea of this wonderful piece it is necessary to examine with particular attention the minuteness, and closeness of the pieces, the exactness of the design, and the graduation, and beauty of the colouring. This masterpiece of ancient mosaick work was found at villa Adriana together with the two Centaurs, which you have seen in the great hall, by Monsignor Furietti.

DAY XV.

IL MUSEO VATICANO

THis museum a few years ago was the wonder of all the world, and the admiration of all the connesseurs; but sixty four chosen pieces taken away, no doubt, have much abated its value. However so vast was the number of the ancient monuments, which it contained, and so great their excellency, that it is still a very great, and beautiful collection. Of all the above mentioned pieces, which are gone, there remain the gessi; but, as the originals now are the property of another nation, I shall not mention them, as I did in regard of those of the Capitoline museum. Not to leave any thing behind, and to avoid confusion, we will begin on the right hand, and, going always on the same way, in coming back we shall see all, that is on the other side

In the first room, which is adorned with fresco paintings, a work of Daniele di Volterra, besides several fragments of excellent statues, there is a fine group of Bacchus with a young Faun. The beautiful sepulchral urn of Scipio Barbatus with doric ornaments is a very remarkable monument, as it is of the middle of the fifth century, 40. years before Duillius. The urn, and the bust upon it are

sculptured in stone of Albano, as in those times the Romans had no marbles.

The most remarkable pieces on the right hand of the portico are an urn with bass-reliefs of baccants, and Fauns; The statue of Augustus by the covering of his head represented as Pontifex maximus; Another urn with a bass-relief representing the battle of the Amazons; And the two labrums of basalte, one black, an the other, which is more rare, and valuable, green

In the room of the animals the most beautiful pieces are the God Mitra, that is the Apollo of the Persians worshiped by them under the shape of a young man, who is upon a bull, that he is piercing with a knife &c. The word Mitra is an epithet, that means beneficent, which afterwards became a name. The small group representing the rape of Europe; The bull, and the lion of breccia, two small pieces of wonderful beauty; The small Hercules, who has killed the lion, and the antique copy of the younger of the centaurs of the Capitoline museum

In the gallery of the statues the most remarkable are that of Septimius Severus, that of Paris, that of Caligula, which is both fine, and rare; And the group of a Satyr with a Nymph, is an original of the greatest expression

In the cabinet at the bottom of the gallery there is a great collection of heads, and busts, among which the finest are that of Jupiter Serapis of basalte; Those of Augustus, Septimius Severus, Demosthenes, Titus, Julia his

daughter, Crispina, Julia Mamea, Otacilia Severa &c. And the most remarkable for rarity are those of Valerian, Pertinax, and Otho.

On the front there is the statue of Jupiter, the most beautiful, that has ever been seen. In his character is clearly expressed the goodness, and mildness of the father of Gods, and men

On the other side continues the collection of busts, and heads, among which the most remarkable are those of Nerva, Drusns, Didia Clara, Antinous, Adrianus, and the metal one of Albinus. The head of Commodus is both very rare, and fine, and that of Isis is of admirable beauty

In the gallery you will see the beautiful statue of Adonis. He is frightened, and terrified at the mortal wound, he has received in the chase of the wild boar. The statue of Bacchus lying down, as well, as the group of Æsculapius, the God of physick, and Igia, the Goddess of health are beautiful. The fragment of a soldier, that supports the other wounded to death, is a valuable piece of greek sculpture. The statue also of Seneca, the Danaide, and the Faun are very fine

Now you must leave the gallery, and go in the room, that is before the little eqnestrian statue of M. Aurelius, where, besides four beautiful antique mosaick pictures in the middle of the pavement, there are three fine statues. The first, which is of rosso antico, re-

presents a Faun; the second Minerva; and the other Ganimedes

What remains to be seen in the gallery is a most beautiful statue of Mercurius, and another of L. Verus

The pieces, which deserve your most particular attention in this part of the room of the animals, are a goose in a large shell, a vulture, and two small bass-reliefs in the sides of the second window, representing one a Cupid in a car drawn by two wild boars, and the other a peasant with a cow, that suckles a calf

In the room of the Muses there is a fine statue of Silenus; The erms of Pittagoras, Pericles, and Aspasia; The statue of Calliope, the muse of eloquence; And in the passage a beautiful little statue of Minerva

In the room, that from the similitude of the Pantheon is called Rotonda, is to be admired the wonderful basin of porphyry, which is the largest piece of that rare, and very hard marble, that has ever been seen; The beautiful mosaick pavement under it, which was found at Utricoli, where was the villa of Antoninus pius; The busts of Faustina, the wife of the above mentioned Antoninus, Claudius crowned with oak leaves, Plotina &c. The fine statue of Nerva; The statue of Juno, that has all the imaginary beauty, and majestick character of the Queen of the Gods, and Sister, and wife of Jupiter; Another Juno, that is Juno sospita, as she is described by Cicero de

natura Deorum. *cum pelle caprina, cum hasta, cum scutulo, cum calceolis repandis*

The posts, and portal of the door of the most beautiful red oriental granito, as well as the two antique cariatides of the same marble form the most noble, and magnificent entrance from the vatican palace. The two porphyrian urns are wonderful for their immense bulk. In that on your right hand were reposited the remains of S. Costanza the sister of Constantinus, and the other contained the ashes of S. Elena his mother. Besides there is to be seen a fine statue of Calliope, and an antique copy of the famous Venus of Praxiteles, that was worshiped at Gnidus. Nicomedes king of bithynia to purchase it offered to pay all the debts of that City, which were immense, but they would not part with it. Plinius l. 36. This wonderful statue in the year 475. perished in the fire of the palace of Constantinople. There is lastly to be seen a fine statue of Apollo Citaredo, that is the God of poetry, the Apollo of the Muses dressed in a long gown with a mantle over it

Ipse Deus vatum palla spectabilis aurea
Tractet inaurata consona filia lyræ
Ovidius

At the top of the stairs on the right hand there is another small Rotonda, where is to be seen a fine statue of Perseus; A most beautiful greek statue of an unknown warriour in the act of fighting, and another representing a car driver in the races of the circus

The first part of the upper gallery contains

nothing, but Egyptian monuments. The fine pot of oriental alabaster represents the God Canopus, and the figure with the head of a bull, represents the God Serapis. It is to be observed, that the flower of lotus on the head of the Egyptian figures is a mark of divinity. Others are Priests, and others Priests, who show their Gods in a shrine

In the gallery is remarkable for expression an antique copy of a satyr, that takes away a thorn from the foot of a man; The Diana Ephesina, that is to say, as she was worshiped at Ephesus, is an interesting monument. She represents the mystick image of nature, and earth nursing all the animals. The two famous candelabrums with the beautiful bass-reliefs representing Mars, Hope, and Minerva Medica on the base of one, and Jupiter, Juno, and Mercury on the base of the other, are admirable pieces. They were found at Villa Adriana. The large vase too with bass-reliefs representing Silenus, and several Fauns at work, and the statue of the slave, who carries water, are fine sculptures

Among the pictures the best are a Virgin Mary by Rubens, S. Giovan Battista by Giulio Romano, and the transfiguration by Lanfranco; The fine picture representing David with the head of the Giant by Guercino; Four large pictures representing subjects of devotion, and martyrdoms by Andrea Sacchi. The picture, representing Saul, who with a spear aims at David by Guercino, is a beautiful piece, and particularly remarkable for its fine expression.

The two large pictures representing S. Pietro, and S. Paolo are valuable works of fra Bartolomeo della Porta. The large picture representing S. Ignazio, and S. Filippo Neri is a fine work of Tintoretto. S. Giorgio on horseback, remarkable for its colouring, is the work of an ancient Venetian painter &c.

On the other side of the upper gallery a most beautiful piece is the statue of young Mercury, who has stolen a purse. The expression of his pleasure, and cunning is quite admirable. The statue of Morpheus too is fine. The strange figure bound all round by a serpent with a face like a lion, and the signs of the Zodiack on it, is the Apollo of the Indians.

Before you go down you must not omit to ascend those few stairs to see the eight columns of breccia corallina, and the two of green porphyry. The first are rare, and excessively fine; but the two of green porphyry are a rarity of an inestimable value

In the room before the noble gate you will see on your right hand a fine statue representing Euterpe the Muse of Musick

In the room of the Muses, besides the erm of Euripides, there is a fine statue of Apollo Citaredo

In the room of the animals the most remarkable pieces are a beautiful group representing a seamonster, that has ravished a Nereide, the Minotaur, and a very large vase with a bass-relief all round it representing fowls, and fish

What is to be remarked in the portico is a fine urn with a bass-relief representing the battle of the Amazons, another urn representing the family of Niobes destroied by Apollo, and Diana, besides the column, and a half of porphyry all spotted with different colours, and the half column of Africano. The singular beauty of these marbles deserve a particular attention.

DAY XVI.

LA MADONNA DI LORETO

In this church there is nothing particular, but the modern statue of S. Susanna. However, as this is one of the finest of all the modern statues, it deserves your attention. You will find in it that delicacy, which is becoming a young Lady, a regular proportion in all its limbs, and a natural simplicity. It is the work of Francesco Quesnoy vulgarly called il Fiamingo

THE FORUM OF TRAJANUS *where is*

La Colonna Trajana

Of all the stupendous buildings, which were in the forum of Trajanus, nothing remains, but the column, which was in the middle of it. At the four corners there were four triumphal arches, one of which is that of Constantinus. All along on the eastern, and western sides there were magnificent porticos; Southward there was the Ulpian library, which was divided in latine, and greek; and on the opposite side facing it there was the famous basilica, in the portico of which was Trajanus's equestrian colossean statue of gilt bronze. These buildings were of a gigantick size. All the pieces, which have been found, were of a

prodigious bulk, and such, as in the best proportion befitted the oriental granito columns of the diameter of six feet, which lie under the houses in this neighbourhood, and which have been several times visited, and measured. Besides the same buildings were adorned with a considerable number of beautiful bronze statues; and in a medal of Trajanus, wherein is represented the basilica, we see, that upon it there were two triumphal cars with a victory in each of them, that drove four horses, and a trophy with two prisoners on each side. However the greatest merit, and beauty of the said buildings derived from their natural simplicity, admirable proportion, and greatness of manner, as they had been all erected upon the design, and under the inspection of the greatest Architect, who has ever been in the world. This was the most celebrated Apollodorus of Damasco, who built also for the second Dacian war the famous bridge on the Danube all of large stones above a mile long, a work of such boldness, and greatness, that never had been seen, nor ever will be seen again. Such a wonderful bridge (who would believe it?) was destroied by Adrianus Trajanus's successour, and Apollodorus himself first banished, and then put to death; and all this out of envy, as the said Emperour pretended to be a great Architect himself

The column then is the only monument, that remains of the forum of Trajanus as well as of the works of the famous Apollodorus,

and for the greatness of the bulk, admirable proportion, elegant noble shape, and excellence of the workmanship as well as the most beautiful sculptures, with which it is all adorned, it is, no doubt, the first wonder in the world. All this immense mass, besides the statue, and its pedestal, is formed of 33. pieces of fine white marble; that is the base is of 8. pieces, the torum of 1, the shaft of 23, and the abacus of 1. The bass-reliefs of the base represent trophies, and barbarian arms, and those of the column represent the whole history of the two Dacian wars, which begins from the passage of the Danube at the foot of the column; and upon a band goes 23. times round up to the top of it. It is a pity, that one can not go up round the column to read nearly the whole history, and admire the noble character, lively expression, and singular beauty of this immense surprising work. On the top there was the gilt bronze statue of Trajanus

The highnness of the shaft is 108. feet: the whole together 147. The diminution of the column begins from the foot: the diameter at the bottom is 12. feet, 4. inches; and at the top 10. feet, and a half. 185. stairs cut in the mass lead to the top of the column. We know from the inscription over the door, that the column, level with the summit of the Quirinal hill, is the measure of the highness of the ground, which was taken away to make place for the forum. You must go up to the top of the said column to see the wonderful exactness, and nicety of the workmanship

Trajanus had made the forum, and ordered the column to be erected ; but as he died in Seleucia in coming back from his expedition in the East, the Senate, and People dedicated the column to him, and had his ashes put in the globe, that his statue held in its left hand. *Trajani ossa in ipsius columna sepulta fuerunt*. Dio l. 69.

As the base on account of the rising of the ground remained buried, Sisto V. caused it to be uncovered, and the statue of S. Pietro to be placed on the top of the column, where was that of Trajanus

IL PALAZZO BARBERINI

This is one of the largest, and most magnificent palaces in Rome. It was built towards the middle of the 17. century. Three Architects were emploied in building it. It was begun upon the plan of Carlo Mederno, continued by Borromini, and finished by Bernini, who raised the fine front consisting of three orders of architecture, that is doric, ionic, and corinthian, all of a very good proportion. In this palace besides a considerable number of statues, busts, bas-reliefs, and other antiques, there is one of the greatest, and best collections of pictures in Rome

The stairs are decorated with several statues; but what deserves to be particularly admired, is a large lion in bass-relief, an antique of wonderful beauty

The fresco painting in the vault of the hall

is a work of Pietro da Cortona, and the greatest, that has ever been performed by any Painter. It represents the glory of Urbano VIII. in the symbol of his coat of arms raised to heaven by his own virtues under the auspices of Providence. At the bottom in the figures of giants are represented vices drove away with precipitation by Wisdom. On one side Religion, and Faith triumph over voluptuousness, and intemperance. On the other side are represented Justice, and Abundance. On the last the Church, and Prudence with Peace, that shuts up the temple of Janus, and Vulcan, that prepares arms for the case of war. This great work is admirable not only for the richness, and variety of the composition, but also for the fine execution, and freshness of colouring

The first room is decorated both with statues, and pictures. The best among the pictures are that, which represents Rome, a work of M. Valentin, and the transfiguration copied from the original of Raffaele. Among the Statues the finest are those of Ceres, Faustina M. Aurelius's wife in the character of Juno; Julia the daughter of Titus; And Hercules. There is besides a statue of a Roman Senator, that they call Junius Brutus in the supposition, that the two heads, that hang about him, represent Titus, and Tiberius his sons, whom he caused to be executed for their being accomplices in the plot of betraying Rome into the hands of Tarquinius. However those heads are of full grown men,

not *adolescentes*, as T. Livius calls them. The head of the statue itself is not its own, as it is to be seen by the difference of the marble.

In the second room there are two very large pictures representing one the banquet of the Gods, and the other the arrival of Bacchus to Arianna in the island of Nassus, both by Romanelli. Another large picture representing the battle of Constantinus copied from the original of Giulio Romano &c.

The most remarkable pictures in the third room are the sacrifice of Abraham by M. A. di Caravaggio; A holy Family by Albani; A marriage by Agostino Caracci; The portrait of Raffaele painted by himself; The sketch of the martyrdom of S. Erasmo, and a picture representing Curtius, who precipitates himself into the gulf by Niccolo' Pusino; And the celebrated picture representing the Giuocatori by M. A. di Caravaggio. Nature can not express the agitation, and pangs in a young man, who is stripped at gaming as well, as the cunning, and satisfation in the rogues, who cheat him, better, than M. A. di Caravaggio did in this beautiful picture

In the fourth room the best pictures are two fine portraits, one of a family by Tiziano, and the other of a Cardinal of the Barberini family by Baciccio &c.

In the fifth room there is a very good picture representing Tobia by M. Valentin, and another Queen Esther before king Ahasuerus, a beautiful work, by Guercino

In the sixth there are three very pretty pictures representing one the Virgin Mary with the child Jesus by Guido, the second the Virgin Mary by Carlo Maratti, and the third Hagar, and Ishmael by Andrea Sacchi

Now you must go back to the left side of the apartment, in the first room of which there are three fine landscapes by Both. The temple of Diana at Ephesus by Pietro da Cortona &c.

In the second room there is a picture representing S. Girolamo by Guercino, and another S. Pietro by Annibale Caracci.

In the third there are several fine portraits by Tiziano; A picture representing Mount Parnassus copied from the original of Raffaele &c.

In the fourth room there are three pictures representing the Virgin Mary, the first by Guercino, the second by Pietro Perugino, and the other by Andrea del Sarto; Another picture representing S. Giovan Battista by Guercino; Two pictures representing one the Virgin Mary, and the other a child by Carlo Maratti &c.

In the fifth room the best pictures are the Virgin Mary with the body of Jesus Christ by Parmigianino; Another picture representing the same subject by M. A. Bonaroti; Two large pictures representing one the Virgin Mary, and the other Jesus Christ by Tintoretto; S. Sebastiano by Annibale Caracci &c.

Now you must go down in the ground

floor, where, besides several pretty pictures, and good copies, there is a considerable collection of statues, busts, bas-reliefs, and other antiques

In the first room there are several Egyptian Idols, and statues, and a small vase

In the second there is nothing, but modern sculptures

The third room is very remarkable for a beautiful bronze statue, and twelve fine busts, most of which are of fine oriental alabaster with heads of bronze, giallo antico, and other uncommon marbles. The name, they have given the above mentioned statue is Septimius Severus, but it has not the least resemblence of Septimius Severus, nor of any other Roman Emperour; and really it is not the statue of an Emperour, but of some great unknown personage. Among the busts the most remarkable are the colossean one of Adrianus, and that of Septimius Severus. There is besides a small Hetrurian bronze statue with a cornucopiæ in its left hand representing Abundance.

In the fourth room there are the statues of eight children, and a fine fresco painting by Guido representing another child; Two sepulchral urns, upon one of which there is an ancient copy, that we may suppose to represent Cleopatra, for she is *unum exuta pedem*, as she is described by Virgilius, and upon the other lies a fine Bacchus; There is besides a most beautiful statue of a young man coming out of the bath. The head of this statue is

modern, but it is so well sculptured, that it befits the statue

The fifth room is ornamented with several beautiful landscapes by Both, statues, and busts. Among these the most remarkable are the busts of Julia the daughter of Titus, and the Emperour Volusianus, which is very rare; The statues of Augustus, and M. *Aurelius*, and the group of Isis with Arpocrates the God of silence

The statues, and busts, which are in the sixth room are all colossean. The finest busts are that of Hercules, that of a Faun and that of Junio Sospita. There are besides three sepulchral urns &c.

In the seventh room there is an antique mosaick picture representing the *rape of Europe*, which was found at Preneste; The statue of Crispina; A fine head of Jupiter; A statue of a Gladiator; And another representing an unknown Roman Lady in the character of Venus

In the eighth room there are two antique fresco paintings, which were found in the gardens of Sallustius, one representing Rome, and the other a Venus. As this last was damaged, it has been repaired by Carlo Maratti; However it is a most valuable, and beautiful picture. There are besides three sepulchral urns with bass-reliefs, one of which represents the nine Muses, and the other two the rape of Proserpina; The front of the cover of another urn with a bass-relief representing the burial of Meleager &c.

In the ninth room there are several pieces, of which the best is a fine little Diana Ephesina

What is remarkable in the last room is the statue of Silenus

Now from the ground floor you are to go up to the second. In the first room the most remarkable pieces are a very large picture representing S. Sebastiano by Lanfranco; S. Giuseppe by Guercino; A picture representing a concert of musick by Domenichino; A landscape by Gaspero Pusino; Lot with his daughters by Andrea Sacchi; And the flagellation of our Lord by M. A. di Caravaggio

From the first you are to pass into the third room, where there are to be seen several fine small pictures, the best of which are two landscapes by Claudio di Lorena; Another by Overmans; The Virgin Mary with the body of Jesus Christ by Guercino; Two sketches of the pictures, which are in the church of the Cappuccini by Lanfranco, and one by Andrea Sacchi; A holy Family by Raffaele. A small picture representing the flight into Egypt by Albani. S. Brunone by Guido, and a fine copy of the marriage of S. Catérina from the original of Corregio

As in the fourth room there is nothing worth your attention, you may go directly into the fifth. Here the finest pictures are six small landscapes by Claudio di Lorena; The prayer of our Lord in the garden by Pusino; Five small pictures representing the Virgin Mary, the Maddalena, the Samaritan, Ve-

aus &c. by Albani ; A little picture by Teniers, and two little landscapes by Salvator Rosa

As you go back on the opposite side of this apartment you will find another room furnished with pictures , the most remarkable of which are a Virgin Mary by Guercino ; S. Francesca Romana with an Angel by M. A. di Caravaggio; A small picture representing the holy Family by M.A.Bonarroti ; S.Girolamo by Guercino; S. Apollonia by Guido; S.Sebastiano by Andrea Sacchi ; The portrait of Paolo III. by Tiziano , and a small picture representing the birth of Jesus Christ by Bassano

Now , Sir, you must have patience to go down again to see another apartment in the first floor . Besides two large pictures by Andrea Sacchi in the first room there are several beautiful portraits by Tiziano , and that of M. A. di Caravaggio painted by himself . This portrait is painted with such freedom , and spirit , and such is the nature of its colouring, that it is not a portrait , but a living creature . However so low , and vulgar is his idea, and physiognomy , that it is no wonder , that his works , so beautiful in the subjects without choise , whenever he aspires , fall , and are always, like himself, without dignity

In the second room there are only two pictures , both representing the Virgin Mary , one very indifferent by Romanelli ; but the other by Tiziano , is a fine valuable piece

The third, and fourth rooms are hung with tapestry

In the fifth, besides two small pictures by Niccolò Pusino, there are eight large pictures, each of them representing an Apostle, four by Carlo Maratti, and four by Andrea Sacchi. The fresco painting in the vault representing the wisdom of Urbano VIII. is a fine work of the aforesaid Andrea Sacchi. In this work there is not so much action, as in that of Pietro da Cortona; but the figures are in a kind of contemplation, and the whole together breathes softness, and suavity

In the sixth room the best pictures are two landscapes by Both; The wrestling of Jacob with the Angel by M. A. di Caravaggio; The baptism of Jesus Christ by Carlo Maratti; S. Rosalia by Andrea Sacchi &c.

In the seventh room the best pictures are two landscapes by Both, An ecce Homo between two Angels by Andrea Sacchi; A picture representing David by Lanfranco; A large picture representing S. Sebastiano by Andrea Sacchi, and another the circumcision of Jesus Christ by Benedetto Castiglioni; S. Francesco by Parmigianino; S. Sebastiano by Lanfranco &c.

In another room there is a very large picture representing S. Caterina in prison visited by Faustina the wife of Maxentius, a good work of Lodovico Caracci

Now you must go up again in the second floor. In the first room the best pieces are

Santa Veronica by Guido ; S. Girolamo by Lanfranco ; Four portraits by Tiziano ; A small picture representing the supper of our Lord by Parmigianino ; Joseph with the wife of Potiphar by Carlo Cignani &c.

In the second room the most remarkable are S. Girolamo by Guercino ; A. picture representing two heads by Guido, and another on the same subject by Carlo Cignani ; But, what deserves your greatest attention, is the death of Germanicus ; one of the best works of Niccolo' Pusino. Germanicus, having been poisoned, and being reduced to death, complains to his friends, and recommends his family to them. They hear him with the greatest sorrow, and pitiful looks. Three little children increase the interest, and Agrippina oppressed by grief, like Agamemnon in the famous sacrifice of Ifiginia by Timantes, covers her face

In the third room the four Evangelists by Guercino are very fine, and valuable pictures. The S. Girolamo by the Spagnoletto so nicely designed, so well coloured, and so perfectly finished is a most beautiful picture. The two pictures representing both together the Annunciation of the Virgin Mary by Andrea Sacchi are very fine. The S. Andrea Corsini by Guido is painted with an extraordinary exactness, and care. It could not be more properly matched, than with the famous Maddalena. What can be seen more beautiful, and sublime, than these two

pictures, these two masterpieces of the noble manner of Guido?

In the last room the Fornarina, a homely figure by nature, has received from the great Raffaele wit, grace, and immortality. In the most beautiful picture representing Modesty, and Vanity by Leonardo da Vinci, the natural simplicity, purity of design, and prodigious effect of colouring is quite admirable

DAY XVII.

LA FARNESINA

This house was built in the beginning of the 16. century upon the design of Baldassare Peruzzi. The architecture of the front is fine; but what gave this building a great renown are the works of Raffaele, which it contains .. All the fresco paintings in the vault of the first room have been executed upon the design, and under the direction of the said Raffaele by his scholars; and he has been also the inventor of the fable of Cupid, and Psyche, which the said pictures represent, as follow

On the spring of the vault on the left hand Venus, thinking herself affronted by Psyche, points her out to her son Cupid, ordering him to torment her with an unhappy love

On the second Cupid, fallen in love with Psyche, points her out to the three Graces, and desires them to favour her

On the third Venus, having perceived the love of Cupid for Psyche, complains of it to Juno, and Ceres

On the fourth Venus in a car drove by two doves is going to apply to Jupiter

On the fifth Venus laying her complaints before Jupiter

On the sixth Mercury sent to Psyche

On the seventh Psyche is carried in the air by Cupids in search of Venus

On the eighth Psyche to appease Venus offers her a pot of minium

On the next Cupid pleads his cause before Jupiter

On the last Psyche is led by Mercury to heaven

This contest occasioned the meeting of the general council of the Gods, wherein Venus, and Cupid defend their cause before Jupiter, who decides in favour of Cupid, and Psyche; and

The banquet of all the Gods to celebrate the nuptials of Cupid, and Psyche, which are the two large pictures in the middle of the vault

Under the arches of the same vault are painted many little Cupids, each of them carrying the symboles, and attributes of one of the Gods

This inestimable treasure, this most admirable production of the art of painting, these most beautiful noble pictures had been for a century, and a half in the open air: they were very much damaged, and soon they would have entirely perished; but Carlo Maratti, not being able to see such a great loss, obtained, that the porch should be shut up with windows, and he painted again the blew ground, which was entirely faded. This in some manner altered the harmony of the colours, for which reason they do not please, and charm the eye so much, as they did in

their original beauty. However these pictures are still a pattern of the finest compositions, natural attitudes; and purity of design, as well as a fount of noble, and beautiful characters

In the next room is to be seen the famous Galatea painted by Raffaele himself. This very fine poetical idea, happy *composition*, admirable piece full of graces, expression, and beauty has not been touched

The two large pictures representing Diana in a car drawn by two oxen, and Perseus, who cuts off the head of Medusa in the middle of the vault, as well as all those, which are in the springs of the same vault are works of Baldassare Peruzzi; and all the pictures under the arches of Fra Sebastiano del *Piombo*

Under the last of these arches by the window there is a fine colossean head drawn with charcoal. They say, that it is a work of M. A. Bonaroti; but it is uncertain whose it is, as no writer says a word about it

In the first room above there are some prospectives by Baldassare Peruzzi; and the forge of Vulcan over the chimney as well as the frieze by some scholar of Raffaele

The next small room is all ornamented with fresco paintings representing several facts of Alexander the great. Among all these pictures the only figure, or the upper part of the figure of Roxanes with a Cupid, a work of Antonio Vercelli, called Sodoma, is a very charming piece.

IL PALAZZO FARNESI

In the square before the palace are to be seen two large basins of oriental granito, each of them cut out of a whole block 18. feet 9. inches long, and 4. feet 6. inches high. They were found by Cardinal Farnesi the Nephew of Paolo III. in the baths of Caracalla together with the famous Hercules of Glycon Athenian, the Flora, the group of Zetus, and Amphion tying Dirces to the horns of a wild bull, and many other statues, which were in this palace; but some years ago the king of Naples, whom the palace belongs to, had them all conveied to Naples. The only antique, that remains to be seen, is the great urn, which contained the ashes of Cecilia Metella found under the ruins in her sepulchral monument called Capo di bove, and which now is under the portico. This palace was built by Paolo III. with the stones of the Colosseum. The first Architect of it was Antonio San Gallo: then it was continued by M. A. Bonaroti, and the front on the western part, which is much the finest piece of architecture, and which you must not fail to observe, was built upon the design of Giacomo della Porta. However, what renders this palace very remarkable, and interesting, are the most beautiful fresco paintings by Annibale Caracci, who with the help of his scholars has adorned a room 67. feet long, and 21. broad with thirteen fine charming pictures in the vault, two very large under it, one

on the top, and another on the bottom, besides eight small ones on the side walls, and another over the door. This inestimable treasure of painting, and masterpiece of that great Painter is divided in the following manner

The first picture in the middle of the vault at the top of the gallery on the *right hand of* the door represents Poliphemus, who jealous of Acis, whom he sees with Galatea, throws at him a large piece of rock

In the second you see Ganimedes ravished by Jupiter's eagle

The third represents the God Pan, that gives to Diana the wool of his sheep

In the middle large picture is represented the triumph of Bacchus, and Arianna *with drunken* Silenus, Fauns, Satyrs, and Baccants

The next picture represents Mercury, that delivers the golden apple to Paris, with order, that it should be given to the fairest

By the next picture is represented Hyacintus ravished by Apollo, and

By the last Poliphemus, who to please, and allure Galatea is playing upon the shepherd's reeds

After you have admired the seven pictures, which are in a line in the middle of the vault, to see every thing regularly, you must begin the round from the right corner on the side of the door. Here between two medallions painted in greenish chiaroscuro, the first of which represents Apollo, who skins Martias, and the other Borea, that ravishes Oritia, you will

see Jupiter, who receives Juno in his nuptial bed

The second picture is a Galatea with cupids, and other Nymphs

Between two other medallions representing Euridice led back to hell, and Europe ravished by Jupiter in the shape of a bull, there is the charming picture representing Endemion sleeping, and the moon gazing on him

The large picture, that is at the bottom of the gallery under the vault represents Andromeda chained to a rock to be devoured by a seamonster, and delivered by Perseus. This beautiful piece has been painted by Guido

Over the windows, between two medallions, the first of which represents the God Pan following Siringa, who is transformed into a cane, and the second Leander, who drowns in crossing the hellespont, as he usually did, to go, and see Ero, there is the beautiful picture of Hercules spinning, and Onphales holding the club with the lion's skin on her head

The next represents Aurora, that ravishes Cephalus, and

The last, between two medallions representing Cupid, who ties a Satyr to a trunk, and the Nymph Salmaces, who embraces Hermaphrodite, represents Venus, and Anchises,

genus unde Latinum,
Albanique Patres, atque altæ mœnia Romæ.

The large picture, that is at the top of the gallery under the vault, represents Perseus, who by showing the prodigious head of Medusa, transforms into stones Fineus king of Trace

with his companions, who were gone to assault him in his own palace, and take away Andromeda

Annibale Caracci in order that no part of painting should be wanting in this great work, over the two pictures of Poliphemus painted the sitting Satyrs, the cornice, and in the middle of it the two pictures of Ganimedes, and Hyacintus with such an artifice, that, thò the vault is perfectly level, it appears, that there it rises above the plain

On the walls under the cornice, besides the beautiful Virgin over the door painted by Domenichino, there are eight other fine pictures, as follow

The first represents the down fall of Icarus into the sea

Next Calisto a Nymph of Diana discovered in the bath to be pregnant

The same Calisto turned into a bear

Mercury, who gives the lyre to Apollo

Ario, who crosses the sea upon a dolphin

Prometeus, who infuses the soul into his statue

Hercules, who kills the dragon, that guarded the garden of Esperides

The same, who on mount Caucasus kills the vulture, and delivers Prometeus

In another small room painted upon the design of the same Annibale Caracci are to be seen the following pictures

Hercules in suspense between virtue, and pleasure

The same, who supports the globe

The same in repose

Ulisses, who delivers his companions from the snares of Circes

The same Ulisses, who near the island of the Sirens, to avoid the effect of their charms, got himself tied to the mast of his ship

Perseus, who cuts off the head of Medusa, and

The two brothers Anfinomus, and Anopus, who carry away their parents to save them from the flames of Mount Etna

These pictures, being grown dark, do not look so fine, as those of the gallery, because, having been painted by Lanfranco, his colouring has the great fault of losing its beauty

VILLA PANFILI

The house has been built upon the design of Alessandro Algardi, and the vaults of the ground floor have been adorned with beautiful stuccos by the same Artist. All the outsides too are ornamented with antique bass-reliefs representing hunting matches, battles, sacrifices &c. As for the rest in the house, as it is not in good order, there is little to be seen. The villa however is delicious for its variety, pleasant walks, groves, and for the number of fine fountains, as well as its situation, which is the best in the neighbourhood of Rome. Its circumference is of five miles. After so many days of serious application it is just,

that you should have some recreation by walking, and diverting yourself in this beautiful villa

As you come back from Villa Panfili, to see the beautiful fountain of S. Pietro Montorio, you must pass through porta S. Pancrazio, which is on the top of the Janiculum. Ancus Martius in order that the summit of the said hill, which hovers over the City, should not become a fortress of the enemy, carried the walls of Rome up the Janiculum, and made a gate where is porta S. Pancrazio, which afterward was always well garrisonned. *Janiculum quoque adjectum, non inopia loci, sed ne unquam ea arx hostium esset* Livius l. 1.

The aforesaid hill was called Janiculum from the city of Janus, which was supposed to have been on the said place, as that of Saturn was supposed to have been on the Capitol

Hæc duo præterea disjectis oppida muris,
Reliquias, veterumque vides monumenta virorum,
Hanc Janus Pater, hanc Saturnus condidit urbem:
Janiculum huic, illi fuerat Saturnia nomen
Virgilius l. 8. Ænead.

LA FONTANA DI S. PIETRO MONTORIO

Paolo V., after having repaired the conduit, and recovered the water, which the Emperour Trajanus had originally brought to

Rome from the lake Sabatino now called Br cciano 36. miles distant, erected this magnificent fountain upon the design of Carlo Maderno. The architecture consists of an order of good proportion with an attico upon it. This fountain is very remarkable also for the great quantity of water, it conveies

The highness of this place affords the most beautiful views all over Rome, and the country

DAY XVIII.

LA LIBRERIA VATICANA

THE Popes anciently had a library *in the* Lateran Palace. Upon the destruction *of the* Empire of the East Calisto III. augmented the said library with all the books, he could purchase from that of Constantinople. Niccolò V. transferred the library to the Vatican, and increased it with a quantity of greek, and Oriental books. Urbano VIII. bought the library of the Palatine Elector. Alessandro VII. that of the Duke of Urbino, and Alessandro VIII. that of Queen Cristina of Swede, *which libraries* were all added to the Vatican, *so*, that the contents of it amounted *to fifty thousand* volumes, and thirty thousand manuscripts. Besides the books there was a collection of prints, hanoter of Hetrurian vases, a museum christianum consisting of bass-reliefs, rings, and crosses of Bishops, small pictures, and tabernacles, bronzes &c. and a great collection of all kinds of antique, and modern medals. However now the books, and manuscripts are much diminished, and most of the other articles disappeared.

Sisto V. built the great gallery, which is all ornamented with pictures. On the right hand are represented several general Councils of the Church; on the left the first libraries *of*

the world; and on the pilasters the inventors of the letters of the several tongues. However, as in time of the said Pope there were no good painters, these pictures are very indifferent. The best of all is that by Scipione Gaetani on the right hand of the door, representing Domenico Fontana, who shows to Sisto V. the plan of the same library

Paolo V. built the right arm, and Clemente XII. the left. The last room at the bottom of the left arm, which is called la Camera de Papirii is very richly adorned with marbles, and fine fresco paintings by Mengs. The two figures facing the door represent Moses, and S. Pietro, and that on the vault History with a genius on one side, Janus on the other, and Fame above. In coming back you will find painted over a door the machine invented by Domenico Fontana to move the obelisk from the circus of Caligula, and raise it in the square of S. Pietro with the engines, men, and horses, as they were distributed

In the other arm there are many beautiful columns of porphyry, and among the number two, which show the bad taste of the people of the low centuries, who took a great deal of pains, and wasted large beautiful columns of porphyry to sculpture clumsy figures upon them. It is in the last room at the bottom of this gallery, that, besides many intaglios, cameos, little marble, and bronze statues, are kept the collections of medals

LA CAPPELLA PAOLINA

In this chapel, which is called Paolina, because it was built by Paolo III., there are two fresco paintings by M. A. Bonaroti. One of them represents the conversion of S. Paolo, and the other the martyrdom of S. Pietro; but on account of the darkness of the chapel, and of the pictures themselves, there is very little to be seen.

LA CAPPELLA SISTINA

La Cappella Sistina was built by Sisto IV. in the end of the 15. century. This is the place, where in time of the conclave the Cardinals meet to give their voices for the election of the new Pope. The large fresco painting above the altar is the great work of Bonaroti representing the universal judgment. This immense composition is a great proof of the vastness of his ideas, and great genius. Action variety, and terrible objects mixed at the same time with abundance of whims render this work both interesting, and striking. Bonaroti however in the hurry of his fancy must have paid very little attention to the exactness of drawing

The Scripture pieces in the vault, the Sybils, and Prophets are works of the same Painter. and, doubtless, much superiour to the judgment. The design is more exact, the characters better expressed, and even the co-

louring is not so gloomy. In one word as the universal judgment proves the extention of Bonaroti's imagination, these pictures prove his great capacity in the art of painting. The pictures on the sides are of the school of Florence, and the best of them by Pietro Perugino, the great Raffaele's master

LE LOGGIE DI RAFFAELE

These loggie, or porticos bear the name of Raffaele, because they have been painted by him, or by his scholars upon his sketches, and under his direction. However of all the three stories of the porticos only the first wing of the second consisting of thirteen arches has been painted by Raffaele, and his scholars. As every arch has four vaults, so in each of them there are four pictures representing Scripture pieces. Truly it is a pity, that such a wonderful work had not been performed in a place better guarded; for, as these pictures have been exposed to the open air very near three hundred years, there are many of them much damaged; and others almost spoiled. However many of them are well preserved, and of an admirable beauty. All the wall too, and the pilasters are ornamented with beautiful little figures of stucco, birds, and arabesks. Raffaele took the idea of all this from the baths of Titus; but he has been able to imitate them in such a manner, that these are originals as well as the antique, and not inferionr to them, but in the perfection, and perpetuity of the colours.

This great master to give his scholars the ton of the colouring, to which they were to conform themselves, painted the first arch, which however is one of those, that has suffered the most. The figure of God hovering in the air over the water has all the noblenness, and majesty, that can be conceived of a God Creator of the Universe. What is represented here by Raffaele is *Spiritus Dei ferebatur super aquas*

In the second arch is to be seen the disobedience, and punishment of Adam, and Eve

In the third the ark of Noah, the deluge &c.

In the fourth three facts concerning Abram; and the flight of Lot

In the fifth the chief facts of the life of Isaac

In the sixth is represented the history of Jacob

In the seventh the dream of Joseph; the same sold by his brothers; his flight from the wife of Potiphar; and the explanation of Pharaoh's dream

In the eighth the history of Moses

In the ninth the continuation of the history of Moses

In the tenth the passage through the river Jordan; the fall of the walls of Jericho; Joshua, who stops the Sun, and Moon, and the division of the land among the sons of Israel

In the eleventh is represented the history of David

In the twelfth the history of Solomon

In the last the birth, and other facts of our Redeemer.

LE CAMERE DI RAFFAELE

These are the celebrated rooms painted by Raffaele, and his scholars upon his sketches, which are the greatest productions of the extraordinary genius of this incomparable Painter, and an inestimable treasure for the school of painting

THE FIRST ROOM CALLED

THE SALA OF CONSTANTINUS

By the first picture on the left hand is represented Constantinus, who before the battle of Maxentius, upon his having seen the Cross in the air with these words *in hoc signo vinces*, harangues his Army, and assures them of the victory

On the side facing the windows is represented the said battle fought in the fields beyond the Milvian bridge, wherein Maxentius was entirely defeated, and lost his life. This great fresco painting is the work of Giulio Romano; and the two figures on each side of it, representing Justice, and benignity, are painted in oil by Raffaele

On the next side is represented the same

Constantinus, who receives the baptism from the Pope S. Silvestro

The last picture between the windows represents the donation of the said Emperour

The fine prospective in the vault is a work of Tommaso Laurenti, and the beautiful scutcheon, or zoccolo in chiaroscuro of Polidoro di Caravaggio

THE SECOND ROOM

On the first side of the room on the left hand is represented Eliodorus a General of the king of Siria, that, having attempted to pillage the temple of Jerusalem, was drove away by the Angels; and the Pope Giulio II. introduced on one side

The next picture represents the miracle of Bolsena, that is as a Priest in saying the Mass begun to have doubts about the transubstantiation, in breaking the host miraculously saw blood running down from it. This picture is particularly admirable for the beauty of its colouring, not inferiour to that of Tiziano

By the following is represented Attila, who coming to plunder Rome, was turned back by the fright of the dream, or miraculous apparition of the Apostles S. Pietro, e S. Paolo, and by the speach of S. Leone the great, who went to meet him

In the last is represented S. Pietro in prison painted in oil by Raffaele. This is his masterpiece for effect, and perhaps the greatest effort, that in the art of painting was ever

attempted. The light of the moon has its natural effect as well as that of the torch without being confounded one with the other. The light, that shines out of the prison through the iron rail clearly appears to be a supernatural light. This wonderful effect of celestial light is represented a second time in the same picture, in a manner still more surprising in the Angel, that leads S. Pietro out of prison

The vault of this room as well as the scutcheon has been painted in chiaroscuro by the aforesaid Polidoro di Caravaggio

THE THIRD ROOM

The picture on the left side of this room, representing the school of Athens, is another masterpiece of painting, and wonderful production of Raffaele's genius. The beautiful, and sublime composition, and happy distribution of the figures, the variety of their natural, and noble characters are admirable

On the second side by Prudence, Temperance, and Power is represented Justice

By the next picture, commonly called the dispute of the Sacrament, is represented the triumphant, and militant Church

By the last is represented mount Parnassus with Apollo in the middle of the nine Muses, and the great ancient, and modern Poets

The scutcheon is the work of the same Polidoro di Caravaggio

THE FOURTH ROOM

By the first picture on the left hand is represented the victory reported over the Saracins near Ostia by Leone IV.

By the second is represented a fire, which happened near S. Pietro's in time of the said Pope

The picture on the third side of the room represents the coronation of Charles the great performed by the Pope Leone III.

By the picture on the side of the window is represented the justification of the same Leone III. before the said Emperour

The vault of this room is by Pietro Perugino; for, as it had been painted before, Raffaele would not have the work of his Master effaced; and the scutcheon is by the same Polidoro di Caravaggio

DAY XIX.

LA CHIESA NUOVA

This church was built in the end of the 16. century upon the design of Martino Longhi. Its front consisting of a corinthian, and a composite order is a very fine noble piece of architecture. The church is richly ornamented with pictures, stuccos, and gilding. The fresco paintings of the vault, all the cupola, and the tribune are works of Pietro da Cortona

The picture over the altar of the second chapel on the right hand, representing our Saviour dead, the Virgin Mary, S. Giovanni &c. is a copy from the wonderful original of M. A. di Caravaggio, which has been carried to France. This Painter had no nobleness in his figures; but nobody ever represented nature more faithfully; and his colouring is of such an admirable strength, that his pictures, as far, as one can see them, have the same striking effect at any distance

The chapel on the same side at the top of the church is richly adorned with beautiful marbles, and columns. The fine picture over the altar is a work of Carlo Maratti, and that on the right side of it, representing the plague, by Giovanni Baratti

The three pictures over, and on each side of the high altar are works of Rubens

The mosaick picture of S. Filippo over the altar of the next chapel on the other side of the church is a copy from the original of Guido

Then you must go beyond the next chapel, and stand at the door of the vestry to look at the beautiful fresco painting on the vault, representing an Angel, that holds the Cross; and, after you have admired the beauty of this picture, yon are to go to the very top of the room, looking all the time at the Cross to see the admirable effect of prospective. Pietro da Cortona after having finished the tribune, the Cupola, and the vault, and having been paid for them, made the church this present, which is worth more, than all his other pictures

The fine statue of S. Filippo at the top of the vestry is a work of Alessandro Algardi

S. PETRONIO DE BOLOGNESI

This church in time of the Republick was suppressed; but, although it is entirely stripped, and still shut up, you may go, and see the beautiful picture of the high altar, representing the Virgin Mary, S. Giovanni Evangelista, and S. Petronio, by Domenichino. In this picture among many other beauties is to be particularly remarked the nobleness of the Virgin Mary, and the charming figure of the Angel on her right hand

THE CHURCH OF

LA TRINITA' DE PELLEGRINI

The picture over the high altar representing the Trinity is a most beautiful work of Guido. This great Painter has represented the Divine Persons with as much dignity, as it was possible for a mortal. Not content with a lively expression of greatness, and benignity, and the nobleness of his manner, he was the first, who thought of putting on God the Father that kind of mantle, which our Priests use in the greatest festivals, and which they call piviale. In one word this picture gives some idea of the holy Trinity

IL PALAZZO SPADA

In the hall there is a statue of very great renown, as it is believed to be that of Pompejus the great, which was in his Curia, and before which Julius Cæsar was assassinated. The only foundation however for this opinion is, that the said statue was found in the lane of the Leutari near the palace of the Cancelleria, where, without any reason they supposed, the above mentioned Curia had stood. It is not likely, that Pompejus had built this Curia so far distant from the City, as the said lane of the Leutari; for on account of the great distance it would have been not only very inconvenient, but entire-

ly useless . The theatre of Pompejus stood where is the Palace Pio, which was built upon the ruins of it, and the Curia remained not beyond it, where is the aforesaid lane, but on the side of the City, that is eastward to the above mentioned theatre, where is the lane of the Chiavari, and the church of S. Andrea della Valle. This is proved also by the large columns, and other marbles, which they found in digging to lay the foundation for the aforesaid church, and the great stones, of which are built almost all the houses in the said lane. Besides the imperial dress of the above mentioned statue is an undeniable proof, that it was an Emperour's, not Pompejus's statue; as in time of the Republick the statue of a private person never could have been dressed in the attire of an Emperour. By the difference of the marble it is clearly to be seen, that the head, which is on the said statue, does not belong to it

The first room is all painted by Giulio Mazzoni, a scholar of Daniele di Volterra

Among the fine pictures of this collection very remarkable is the rape of Elena by Guido. The death of Dido is a most beautiful, and admirable picture. Guercino has very happily expressed the fact as it is represented by Virgilius, and has chosen the moment, when this unfortunate Queen three times strove to rise, and three times sunk down again

Ter sese attollens, cubitoque innixa levavit;
Ter revoluta toro est, oculisque errantibus alto
Quæsivit cœlo lucem, ingemuitque reperta.

It is a pity, that these above mentioned excellent pictures are damaged by the heat. The portrait of Cardinal Spada by Guido is painted with singular care, and perfectly well finished

In the ground floor there are several bass-reliefs, and other pieces of sculpture; but what deserves your greatest attention is the fine greek statue of Antistenes. He is sitting, and so deeply immersed in his thoughts, that one can hardly believe, he is not alive

There is besides a fine piece of architecture by Borromini. It consists of a portico supported by doric columns, that by a gradual diminution deceive the eye, and double the length of the prospective. It is from this portico, that Berniui formed the plan of the beautiful royal stairs of the Vatican

IL PALAZZO SANTACROCE

The frieze, that is in the court yard facing the gate representing Neptune in his car, Tritons, and Nereids is a most beautiful bass-relief, and perfectly well preserved. The stuccos, which they added on each side to it, are easily to be distinguished from the antique by their bad manner, and execution

Among all the pictures in this palace

quite admirable is the beautiful Assumption of the Virgin Mary by Guido. Such is the sublimity of this picture, such the effect of the colouring, that the more one looks at it, the more one is charmed with it

IL PALAZZO COSTAGUTI

The vaults of this palace are decorated with wonderful fresco paintings. The first representing Hercules shooting arrows at the Centaur, that had ravished Dejanira, is the work of Albani

The second representing Galatea, and Poliphemus; who gealous of her, takes a piece of rock to throw at Acis, whom he sees with her, is by Giacinto Brandi, a *scholar* of Lanfranco

The third representing Apollo *in his car*, time, that discovers truth, and several geniuses round the vault by Domenichino is a masterpiece of a singular, and admirable beauty

The fourth represents Rinaldo, and Armida in a car drawn by two dragons. Rinaldo, is sweetly sleeping, and Armida is pleasingly gazing at him. This beautiful picture together with the prospective is a work of Guercino

The fifth representing Juno suckling young Hercules on one side, and Jupiter on the other is a fine work of Cavalier di Arpino

The next, that represents Justice, and Peace embracing one another, is by Romanelli

The last representing Ario upon a dolphin, and the ship, whence he has been thrown into the sea, with a quantity of Sailors looking at him, is a work of Lanfranco. The Cupids, or geniuses have been added afterward by an unknown Painter

DAY XX.

IL PALAZZO COLONNA

The collection of pictures, that was in this palace, was the noblest, and most beautiful, that one could wish to see, not so much for their number, as for their excellency, and choice, as they were the masterpices of most of the best masters. But in the late dismal circumstances of Rome the Prince was obliged to partwith several of the most select pieces; and others much inferiour have been substituted to fill up the vacant places. However there remain still many fine pictures; and, for what I hear, others will be added in a short time

At the top of the first flight of stairs there is a fine statue of a Dacian prisoner, and at the top of the second facing the door of the hall a large porphyrian bass-relief representing the head of Medusa

In the first room there is a small pretty picture representing the resurrection of Lazarus by Parmigianino. The rape of Europe by Albani is one of his most beautiful works. The Virgin Mary with the infant Jesus is a fine work of Raffaele in his second manner; The small picture representing the guardian Angel by Gercino is a pretty picture. The two S. Giovan Battista one by Guido, and the other by Guido Cagnacci his

scholar are fine pictures. There is besides one of the most beautiful portraits by Tiziano &c. The fresco painting of the ceiling is a work of Benedetto Luti, the best colourist of the roman school, and the four figures in the corners of Pompeo Battoni. Among these figures that, which holds a lamp, is of a singular beauty

The second room, which is a kind of vestibulum of the gallery, is entirely ornamented with landscapes. There are two very large ones by Orizonte, and in the middle of them one by Niccolo' Pusino. Several in body colours, and some in oil by Gaspero Pusino. A very pretty one by Albani; And a large beautiful one, and another smaller by Claudio di Lorena

The gallery, which is the most beautiful, and magnificent in Rome, is decorated both with sculptures, and pictures. The most remarkable pieces are a large picture on your right hand representing S. Stanislao by Carlo Maratti; The busts of Augustus, and Adrianus; The statue of Euterpes, and the bust of M. Aurelius; The two large pictures by Salvator Rosa both representing S. Giovan Battista in the desert; A fine picture containing the portraits of two Friars by Tintoretto, and a beautiful bust of an unknown person. Up stairs there is a holy Family by Andrea del Sarto; An ecce Homo by Albani, and several portraits by different Painters. On the other side at the foot of the stairs there is a fine statue of Diana; A fine picture re-

presenting S. Agnese by Guercino. The triumph of David with several figures, an early work of the same Guercino, is a valuable piece both for beauty, and effect. The large picture representing the sacrifice of Julius Cæsar is a good work of Carlo Maratti. Adam, and Eve turned out of paradise by Domenichino is a most beautiful picture. The repose of the shepherds by Niccolo' Pusino, tho' doubted by some, is a fine picture. Then follow the fine busts of Jupiter, and Adrianus, and a good picture by Tintoretto containing the portraits of a Family. Upon the table there is a very good piece of sculpture representing one of the daughters of Niobes, and next to it a beautiful statue of Trajanus, a fine bust of Septimius Severus, and a pretty picture representing Joseph flying from the wife of Pothifar by Carlo Maratti

In another apartment above, besides many pretty pictures by Lucatelli, Vanvitelli &c. there is a picture representing the Maddalena, a most beautiful work of Guido

In the garden there are two large pieces of marble, particularly one of them, which was part of the tympanum of a temple, is a bulk of an amazing size; but it is not known what temple these relicks belonged to, nor how, or when they have been carried there

In the same garden there are also large remainders of an ancient building, which they believe, was the temple of the Sun built by Aurelianus; but the highness, and the nature of the walls, the rooms, which remain

still, and all the plan of the building prove, that it was not a temple, but a house; and, as the street under the said building was called *vicus Corneliorum*, I am persuaded, that this was the house of the Cornalian Family. We remarked already, speaking of the Capitol, that the two rivers, which are there on each side of the fountain, were found in *vico Corneliorum*, that is under the said ruins, and very likely they were ornaments of the above mentioned house

VILLA BORGHESI

This villa, which is something more, than what is consistent with the condition of a private person, is quite fit to give an idea of the riches, and luxury of the villas of the ancient Romans. Its circumference is of four miles; and it is embellished with every thing, that nature, and art could afford. Besides the fine walks, plantations, fountains, gardens, and all the other rural beauties, as you walk, you will meet with erms, urns, statues, bass-reliefs ruins, a fine little temple of Diana, and a lake with a temple of Æsculapius in the middle of it, raised in imitation of that, which the ancient Romans had built in the island of the Tyber. All this however is nothing in comparison with the house. It contains such a number of fine sculptures, and it is so nobly, and magnificently adorned, that it will surpass whatever idea one may have conceived of it

Its front is so full of ancient monuments, that the number in some manner diminishes their price. However among them the most beautiful, and valuable are the large bass-reliefs representing Priamus, who begs of Achilles the corps of Hector; The rape of Europe, Igia, and Æsculapius between two large serpents; A fine colossean bust of the Emperour Trajanus; The battle of the Romans with the Sabines; The God Mitra; Antiopes between her two sons Zetus, and Anphion &c.

The portico too is richly ornamented with sculptures, the finest of which are a statue of Jupiter, another of Venus, and the bust of Demosthenes

In the first room, besides eight columns, and two tables of porphyry, on the right hand there is a fine statue of Achilles, and by it a most beautiful head of Epicurus. Over the door there is a large noble relief representing Curtius, who precipitates himself with his horse in the gulf, and under it the fine bass-relief from which Guido took the idea of the hours, he painted round the car of the Sun in his famous Aurora. The fresco painting of the vault, which represents M. Furius Camillus delivering Rome from the Gauls, is a work of Mariano Rossi

In the second room the finest pieces are a large vase with a beautiful bass-relief round it representing Bacchus with several figures of his retinue; The statues of Apollo Saurotonus, Venus, Narcisus &c.

In the third room the fine statue, which

they call bearded Mars, represents Pirrus, as it is the same figure, as that at the foot of the stairs of the Capitoline museum. The other statue also, they call Seneca, which is not in the least like the statues, and heads of Seneca, represents a slave (of whom for some particular fact unknown to us they have repeatedly sculptured the statue) as it is the very same figure, as that of the slave, who carries a pail in the upper gallery of the Vatican Museum. There are besides the fine statues of Hercules, Bacchus, Igia the Goddess of health, and another Bacchus lying upon a great urn, the bass-relief of which, representing the death of Meleager, is a beautiful piece of sculpture. The statue, that is in the niche over the said urn, is a Pantheon, that is a figure, that represented as many Divinities, as it had symbols. Over the door there is a very fine bust of Tiberius

In the fourth room, where is the group representing Apollo, and Dafne, which is one of the best works of Bernini, there are four very fine litle statues, that is two of Venus, one of Minerva, and the other of Ceres. The statue, which they call Bellisario, is an ancient greek statue, as it is proved by the manner of its sculpture, and the peltum, that is the cloak, the Greeks wore, as the Romans wore the toga. It represents any body else rather than Belisarius, as in his time the arts were entirely lost. The sitting Jupiter is a good piece of sculpture. The

landscape facing the door is a work of More, and the other facing it of Labruzzi

The fifth room. What can there be more noble, and beautiful, than this magnificent hall? Here nothing is to be seen, but precious materials, and excellent pieces of ancient sculpture. The pavement, zocle, pilasters, tables, vases, gildings, *mosaick works*; the immense quantity of oriental alabaster, and other fine marbles, every thing is worth admiration. However every thing must yield to the wonderful works of ancient sculpture. What can equal the sublime manner, and character of the busts of Diana, and Rome? With what degree of perfection are represented alive, and breathing in their busts Septimius Severus, M. Aurelius, and above all L. Verus! How pretty are the two young Fauns! What fine statues of Venus! The only thing, that I would have wished, is, that the vault, which has been painted by Angeletti, had been painted by Guido

In the sixth room there are the fine statues of Venus, Flora, and Euterpes. The group of Veturia, and Coriolanus is a beautiful piece of sculpture, and of a singular expression. The antique copy of the Hermaphrodite would have been taken for the greek original, if the original itself, which belongs to the same Family, had not been found

In the seventh room there are the fine statues of Polimnia the Muse of Rhetorick, the Discobolus, the Player at cæstus, an ancient copy of Martius, the celebrated bronze

statue, that was in the Capitol, and under the statue of Ceres a beautiful little bass-relief representing Venus with Cupid coming out of the sea. But what deserves your greatest attention, and admiration is the famous Gladiator, a work of Agasias of Ephesus. He starts against his antagonist, and in every part of his body appears his nimbleness, vigor, and strength

The eighth from the number of Egyptian pieces, it contains, is called the Egyptian room. Here there is a fine bust of Isis of gray marble, and several idols, that are rather pieces of curiosity. However the porphyrian statue of Juno with her head, hands, and feet of white marble, is a noble, and beautiful piece. The fine labrum too is very remarkable both for its bulk, and the beauty of the porphyry, as is also the mosaick pavement. The fresco paintings are by Sebastiano Conca

In the last room the best statues are that of Cupid, that of Apollo, the fine antique copy of the elder Centaur of the Capitoline museum, and the celebrated Silenus holding young Bacchus in his arms

The second floor also is elegantly furnished, and decorated with pictures. However the most remarkable is a most beautiful Venus by Paolo Veronese, which is in the first room, doubtless, one of his best works

In the second room there is nothing par-

ticular, as the Venus is a copy from the original of Tiziano

The third room is full of very pretty landscapes, all works of Orizonte with his own portrait

The fresco paintings of the fourth representing the rape of Elena, and other facts of Paris, are works of M. *Hamilton*, a Scotch Painter, who was very clever in the composition. This room is richly ornamented with modern statues, and bass-reliefs

In the last room there are to be seen five very pretty landscapes by *Hackert*. The fresco painting of the vault was a fine work of Cavalier Lanfranco; but, as the colours had suffered, it has been repaired by Corvè

GABII

About ten years ago M. Hamilton the history Painter engaged the Prince Borghesi to make an excavation at Pantano, a farm of his, and in a few days just by the road very little under ground they found the ruins of some rooms, and in these rooms a considerable number of statues. The Prince paid M. Hamilton his share, took himself all the statues, and put them in another house in his villa; and, as from the inscriptions found with the statues, it was proved, that the building was the villa of Domitia in the situation of the ancient City

of Gabii, he gave this second collection the name of Gabii

The most beautiful of these statues are those of Caligula, Sabina, Diana, Septimius Severus, Trajanus, and Adrianus; The busts of the same Septimius Severus, and Adrianus; The two heads of Tiberius, and Agrippa &c.

DAY XXI.

S. CARLO DE CATINARI

This church was built in the beginning of the last century upon the design of *Rosato Rosati*; but the front, which is a finer piece of architecture than the church, was raised upon the plan of Giovan Battista Soria. It consists of a corinthian, and a composite order of good proportion

The fresco paintings of the tribune are by Cavalier Lanfranco, and those on the corners under the cupola, representing the cardinal virtues, except that of Temperance, which was finished by Cozza, are very fine works of Domenichino

The picture over the altar in the first chapel on your right hand is a fine work of the aforesaid Lanfranco. It represents the Annunciation of the Virgin Mary, and the expression of her humility, and confusion is beautiful

The picture over the high altar in the middle of four porphyrien columns, representiug S. Carlo in a procession, is one of the finest works of Pietro da Cortona

That over the first altar on the other side of the chusch is by Romanelli, and

The next over the altar of the cross, representing the death of S. Anna by Andrea Sacchi, is a beautiful picture

S. ANDREA DELLA VALLE

This church was built in the beginning of the seventeenth century upon the design of Pietro Paolo Olivieri, and the front upon the design of Carlo Rinaldi. This fine front consists of a corinthian, and a composite order, and it is ornamented with good statues. S. Gaetano, and S. Sebastiano are by Domenico Guidi. S. Andrea the Apostle, and S. Andrea di Avellino, by Ercole Ferrata. The architecture of the church is noble, and magnificent. The great corinthian order, the arches, the vault, the cupola, all the parts of the building are of the best proportion. Besides this church is enriched with a considerable quantity of excellent pictures. The fresco paintings of the cupola are very good works of Cavalier Lanfranco. All those above the cornice of the tribune representing the life of S. Andrea, the six symbolical figures by the windows, representing his virtues, and, what is still more valuable, the four colossean figures on the corners under the cupola, representing the Evangelists, are reckoned among the best works of Domenichino. These beautiful fresco paintings deserve your most particular attention. Here in all the parts of painting, that is prospective, landscape, and historical composition you will find a happy invention, and disposition, purity of design, and very fine colouring as well as nature, simplicity, and great character. After

you have sufficiently admired the beauty of these masterpieces of painting, you may begin the round of the chapels

The first on your right hand is very richly adorned with sculptures, marbles, and eight solid columns of verde antico

In the second, besides twelve columns of a very fine, and rare kind of marble called *lumachella*, there are two fine bronze statues, and a group representing the Virgin Mary with the body of Jesus Christ in her lap exactly copied from the original of Bonarroti, that is in S. Pietro's

The picture over the altar in the chapel of the cross representing S. Andrea di Avellino is a fine work of Cavalier Lanfranco

Of the five fresco paintings, that are in the lower part of the Tribune, the three in the middle are by Cavalier Calabrese; but that at the corner on your right hand by Carlo Cignani is the best of all

The last chapel of the Barberini Family is very richly adorned with sculptures, paintings, and fine marbles. The four columns of the altar are fine for their elegant shape, but more remarkable for the beautiful, and very rare kind of breccia. The two side pictures representing the visitation of S. Elisabetta, and the presentation of the Virgin Mary at the temple are good works of Andrea Camassei, and the assumption of the Virgin Mary over the altar as well as the rest of Cavalier Passignani

On the right hand of this church was the

Curia, or Senate house of Pompejus, wherein Julius Cæsar was assassinated, which by order of the Senate immediately after the said murder was shut up, and then burnt by the people. Beyond the Curia in the same line, where is the palace Pio, and campo di fiori was the theatre of the same Pompejus.

S. LUIGI DE FRANCESI

This church was built in the end of the 16. century by the French nation upon a fine plan of Giacomo della Porta. Not long ago it was greatly enriched with stuccos and gildings, and all the pilasters were covered with jasper of Sicily. In the last chapel on your left hand there is a fine picture representing S. Matteo by M. A. di Caravaggio

The picture above the high altar is a work of Francesco Bassano

All the fresco paintings in the last chapel but one on the other side of the church, representing the life, and death of S. Cecilia, are most excellent works of Domenichino. It is true, that most of them have been entirely spoiled, because, as they were a little discoloured, very imprudently they had them restored; but what remains unpolluted is wonderfully fine. How charming, how beautiful is that part, which is not spoiled, on your right hand, and particularly the upper picture on the other hand, where the Saint is pressed to sacrifice to the Gods!

IL PALAZZO GIUSTINIANI

This palace was built in the place, where had been the baths of Nero, and in digging for the foundation of it they found a considerable quantity of Marbles, and many pieces of sculpture. It is remarkable both for the great collection of pictures, and the number of statues, busts, and bass-reliefs, it contains. The redundancy of these is to be seen even in the entrance, portico, and court yard. The two statues of Hercules, which are at the foot of the stairs, are fine; but that with a lion's skin on its head is much superiour. The statue of Mercury, and that of Septimius Severus are good. That of *Domitianus*, which stands facing the first flight of stairs, is a fine statue, and very remarkable for its great rarity, as after his death by decree of the Senate all his statues were destroied. That of M. Aurelius also which stands by it, is fine

In the hall there are three beautiful statues representing two Fauns, and a Senator sitting. This last is called M. Marcellus, but without any foundation, as there are neither medals, nor any statue, or bust with his name.

In the apartment, besides a considerable number of busts of Emperours, and unknown persons, there are the statues of Venus, Cupid, Diana, Juno, an Athlet, a fine Apollo with his arms lifted up, two Muses, a Flora, Jupiter &c. But what deserves your admira-

tion is the head of Vitellius very valuable both for its rarity, and singular beauty; The head of Apollo, a work of very fine sublime manner; Two busts with the heads of pietra di paragone representing one an unknown person, and the other, which is amazingly fine, Alexander the great. The bust of serpentina too is very remarkable for being the only one, that has ever been seen of such hard marble; The famous large vase with a bass-relief all round it, representing bacchanals; The Minerva Medica, that was found in the temple of this name at porta Maggiore; And the bass-relief representing young Jupiter with the Nymph, and the goat Amaltea, are three most beautiful masterpieces of greek sculpture

Among the numerous, and valuable pictures are to be particularly remarked that which represents Jesus Christ, who washes the feet of the Apostles by M. A. di Caravaggio. The holy Family, a Virgin Mary, and the twelve Apostles by Albani; The death of Socrates, and the death of Seneca by Cavalier Lanfranco; Jesus Christ, who raises to life the Son of the widow by Parmigianino; The holy Family by Andrea del Sarto; The supper in Emaus by Agostino Caracci. A Cupid, that holds a looking glass to a woman, and the nuptials of Canaan by Paolo Veronese are two very good pictures. Our Lord before Pilatus is the masterpiece of Gherardo della notte. The slaughter of the Innocents by Niccolo' Pusino is a picture of a

singular expression. Of the several fine pictures by Annibale Caracci, most beautiful, and surprising is that, which represents our Lord, who with five loaves, and two fishes feeds 5000. people. S. Giovanni the Evangelist by Giulio Romano; The same by Domenichino; S. Antonio Abate, and S. Paolo the first hermit by Guido are most beautiful, and capital pieces &c.

DAY XXII.

LA CUPOLA DI S. PIETRO

You have seen the inside as well as the outside of the church of S. Pietro. However to conceive a just idea of the immense vastness, and solidity of this colossean building, it is necessary to go up to the ball, or at least to the very top of the cupola at the foot of the lantern. The way to go up is through the door, which is under the sepulchral monument of Maria Clementina Subieski. There a wide easy ascent will lead you upon the vault of the church, and after a few stairs you will find yourself at the foot of the tamburro, that is the straight part of the cupola, whence on one side you will go upon the cornice, that like a balcony goes all round the inside of the cupola, and on the other in a kind of portico, that is between the said cupola, and an order of double columns, which goes all round the outside of it. Then several flights of stairs will lead you up as far as the beginning of the round part of the cupola, and thence you must go up between two sloped walls, that is the internal, and external cupola. At the top of the cupola there is another balcony, whence you may see again the inside of the church, and on the outside you will find an easy walk, that goes all round between the lantern, and the columns, which

surround it. Then there is a narrow flight of stairs to go up to the ball, which contains about 16. people

To enjoy the beautiful prospects all round from the top of the cupola, and not to be annoied by the fatigue of such a great ascent, it is necessary to choose a fine fresh morning.

IL PALAZZO BORGHESI

The architecture of this fine large palace is noble, and magnificent. Ninety six columns of oriental granito, besides those, which are at the two gates, support the two porticos in the court yard. They begun to build this palace upon the design of Martino Longhi in the end of the 16. century; but it was finished under the direction of Flaminio Ponzio. In this house there was one of the best collections of pictures in Rome; but in the late calamities of the state it has been much diminished. However there are still to be seen several very fine pictures

The most remarkable in the first room are a picture by Tiziano; A Virgin Mary, and a holy Trinity by Scipione Gaetani; One by Andrea del Sarto; And another by the Ghirlandaro

In the second room there is a fine S. Francesco by Bronzino; and a holy Family by Andrea del Sarto. The repose of Diana with her Nymphs by Domenichino for its happy composition, design, and colouring, as well as for the many beauties, it containes, is a won-

derful fine picture . In this room there are two tables, and an urn of porphyry admirable for their largeness

In the third there is a fine large picture by Lanfranco, and another by Guercino . In this room there is a most beautiful large table inlaid with oriental jasper

In the fourth, besides a fine holy Family by Scipione Gaetani , there is the famous Sibyl by Domenichino , and the burial of our Saviour with many figures by Raffaele , a picture of singular expression , and beauty in his second manner

In the fifth the finest pictures are David with the head of the giant by Giorgione ; The four seasons by Albani ; S. Rocco by Cavedoni ; And Joseph , who explains the dream to the Baker in prison , an excellent work of Guercino

In the sixth room there is a little picture representing the three Graces , and a half figure by Giulio Romano . The picture representing Venus , and Adonis by Luca Cambiaso wants nothing , but effect to be a beautiful piece.

The seventh room is a little gallery the walls of which are all covered with looking glasses , and ornamented with stuccos , and gildings . The porphyrian heads of the twelve Cæsars, which are upon the cornice, have been sculptured in the 17. century, and the Cupids painted on the glasses are works of Ciro Ferri

The eighth contains several small pictures , a fine mosaick portrait of Paolo V. the Pope of he Family &c.

Then, coming back through the gallery of the looking glasses, you are to pass into the room of the Hermaphrodite. This admirable piece of greek sculpture is of an unspeakable beauty. It is a living creature, and the purity of the design, and execution is such, that surpasses nature itself. In the same room there is the fine picture by Tiziano called sacred, and profane Love, a picture without meaining, but beautifully coloured

In the next room there is a large picture representing S. Anna, and the Virgin Mary by M. A.di Caravaggio, a fine piece; but nature without choice; The celebrated beautiful picture representing the three Graces by Tiziano &c.

In the last room you will see a *very pretty* picture representing a Venus *with* a Satyr by Paolo Veronese; and a *beautiful* S. Francesco by Agostino Caracci. It is a pity, that the back ground is too strong, which causes too great a contrast

In a room in the second floor there are seven large fine landscapes, which are the best works of M. Vernè. At the same time, if you please, you may see also the noble apartment of the Prince

DAY XXIII.

IL PALAZZO ALDOBRANDINI

In the house, as it is not in good order, nothing is to be seen, but the fine bass-reliefs, with which its outside is adorned, and among which the most remarkable is that of two Players of cæstus, and very likely this relief represents the fighting of Dares, and Antellus described by Virgilius L. 5. Ænead:

In the garden however there is the most valuable, beautiful, and perfect monument of ancient painting hitherto found. This is the famous fresco painting representing the celebration of nuptials called Nozze Aldobrandini from the name of the Family, it belonged to. Here, besides the ceremonies, which were practised by the Heathens upon such occasions, you have the most elegant design, a natural simplicity, fine colouring, admirable accord, and the most beautiful characters, among which the nobleness of Pronuba Juno is particularly remarkable. The incorruptibility of marble, and other materials has preserved to us so many instances of the high perfection of the Ancients in sculpture, and architecture; but this admirable piece convinces us, that, the ancient Painters did not fall short of the other Artists. This fresco painting was found under ground on the Esquiline hill near the arch of Gal-

lienus, where is supposed to have been the house of Mecenas

IL PALAZZO PALLAVICINI

This great palace was raised upon the baths of Constantinus in the beginning of the 17. century. The only remarkable picture in the first room is the portrait of Niccolò Pusino painted by himself, which is in the corner on your left hand close to the large picture by Pietro daCortona. The second room is full of pictures all representing flowers

In the third room there are four large pretty pictures by Romanelli representing the rape of Europe. Hercules with Joles, Rinaldo with Armida, and Erminia with Tancredi. *The picture representing Dalida, who cuts Samson's hair, is a good work of Annibale Caracci*

In the fourth room there is a Virgin Mary by Barocci, and a fine large picture representing Rinaldo, and Armida by Albani

In the last, besides the twelve Apostles by Rubens, on your right hand there is a very pretty picture by Guido Cagnacci representing Hercules, and Joles; The large picture by Carlo Cignani, a scholar of Guido representing Charity is a fine piece beautifully coloured. TheVirgin Mary with the body of JesusChrist is a very fine work of Annibale Caracci. In the large picture by Guido representing Andromeda is to be admired the beauty of his noble manner. The child under it is a fine little piece by Niccolò Pusino. The half figure of

our Lord, and the picture representing Adam and Eve, are good works of Palma the younger

In the garden at the door of the coffeehouse there are two whole solid columns of rosso antico, a valuable, and singular rarity. In the first room there is a statue of Diana, and another of Minerva, and, what is more remarkable, the famous Aurora painted in fresco by Guido on the vault. This is, no doubt, the most beautiful, and perfect work of this great Master. With what noble, and sublime ideas has he represented Aurora, and the car of the Sun surrounded by the seven charming figures of the hours! How natural is the gloomy light, that begins to appear on the sea, and the low earth! It is very happy, that such an admirable work has been performed on a vault, as it is not liable to be spoiled, nor transported

In the next room there is a large fine work of Annibale Caracci representing Samson, who, by shaking the column, to which he is tied, pulls down the temple; and facing it a picture by Domenichino representing Adam, and Eve

In the other room on the opposite side there is the triumph of David, a large beautiful picture by Domenichino, wherein is to be particularly admired the purity of design, and fine expression

VILLA ALBANI

In this villa there was a prodigious number of statues, busts, bass-reliefs, and all other kinds of antiques; but in the late convulsions of the state every thing was seized, cased, and some of the best pieces sent away. All the remainder was put in warehouses ready to be shipped. Then the French Army quitted Rome: the peace ensued, and this last part, which had never been shipped, and which was much greater in number, was recovered by the Prince Albani, whom it belonged to. Now they are about replacing, and raising these sculptures, but they have not yet finished

We will begin from the right hand of the small portico on the oriental side of the house, where is to be seen a fine bust of Agrippina the younger; The statues of two Fauns; The bird Ibis of rosso antico; A little statue of Mercury; A bust of the Emperour Claudius; That of Jupiter Serapis; That of Caracalla, and a small statue of a Faun. At the bottom there is an antique landscape in the wall, and over it a fine bass-relief of rosso antico representing Dedalus, and Icarus; Another beautiful small bass-relief representing Diogenes in the tub visited by Alexander the great, and a fine bust of Adrianus

In the room on the same hand there is a Cupid; A pretty vase; A statue of Leda; Another of Jupiter Serapis sitting; The Zodiack with a Jupiter in the middle of it in bass-relief;

The statue of Crispina; and in the middle a large basin with a fine bass-relief all round it representing the labours of Hercules

As you come out of the said room you will find on your right hand the bust of Antoninus, and that of Didius Julianus, which is very rare; The statues of Martia, Diana, Apollo; Two Fauns, one of whom with little Bacchus on his shoulders; Two fine Canefore, that is to say two women, who carry a basket on their heads with oblations for the Goddes Ceres; The busts of L. Verus, and M. Aurelius, and a fine large mask of a seamonster

In the portico under the house there are the fine statues of Adrianus, Antoninus, M. Aurelius, Trajanus, L. Verus, and another with an unknown head, which they have taken the liberty to call Tiberius

Then follow two other fine Canefore, and the busts of Titus, and Vespasianus. In the other small portico there are to be seen the statues of Isis, Venus, a Faun, and another Venus; At the bottom Faustina the younger sitting in the middle of two Cariatides, and in the corner a fine head of Ptolemeus.

Among the bass-reliefs, which are on the staircase, the best are one representing three of the children of Niobes with Diana shooting her arrows at them; Another of rosso antico representing a mask; A fine Genius, and two Baccants

In the hall there is a fine Faun, and over one of the doors the God Mitra

The cabinet is enriched with a considerable

quantity of beautiful little statues, and busts. Upon the cornice there are ten busts of oriental alabaster representing young Princes, among which the most remarkable is that of Commodus, as it is both very rare, and fine; The God Canopus of Basalte; A valuable ancient bronze copy of Apollo Saurotonus a little less, than the original; The beautiful little statues of two Fauns, and a Silenus; Another of Diogenes; A fine little statue of Pallas of oriental alabaster with a bronze head, hands, and feet; A beautiful small bronze statue of Hercules; A small Diana of oriental alabaster with a bronze head, hands, and feet; And three fine busts of oriental alabaster, the most valuable of which is that of the Emperour Gordianus Pius

The gallery too is nobly decorated with stuccos, gildings, mosaick pilasters, painting, the statues of Jupiter, and Juno, and many fine bass-reliefs. Among these the most remarkable are Dedalus, and Icarus; The Emperour Antoninus sitting on his tribunal with many figures, among which that, which holds the caduceum represents happiness; Ebes with Jupiter's eagle; and a fine Hetrurian one representing four figures sacrificing. The fresco painting in the vault representing Apollo with the nine Muses is a work of Cavalier Mengs

In another room over the chimney there is a fine bass-reifef representing Antiopes between her sons Zetus, and Amphion exhorting them to revenge her injuries against Dirces

In another room there are two fine porphirian busts with the heads of green basalte, one representing Lucilla, and the other unknown

In the room, where is the billiard table, there is a beautiful Diana Ephesina, of oriental alabaster; Two Fauns &c.

In the portico facing the house there are to be seen the statues of a fine Hercules, Venus Bacchus, Mercury, Many Egyptian and several other small statues

Then you must go down behind the said portico, where there is to be seen the colossean statue of Rome, another of Augustus &c.

DAY XXIV.

LA CHIESA DEL GESU'

THE front of this Church is fine, and the church itself for the regularity, and proportion of all its members is a pattern of the most beautiful architecture. It was built in the year 1585. by Cardinal Alessandro Farnesi upon the design of Giacomo Barozzi. It is richly ornamented with marbles, painting, sculpture, and gildings. The fine fresco paintings of the tribune, cupola, and vault are the best works of Baciccio

The picture over the altar in the chapel of the cross on the right hand in the middle of four columns of jasper of Sicily, representing the death of S. Francesco Saverio, is a work of Carlo Maratti

The picture over the high altar in the middle of four solid whole columns of giallo antico representing the circumcision of Jesus Christ, is by Girolamo Muziani

The picture over the altar of the other branch of the cross representing S. Ignazio is by Padre Pozzi a Gesuite, and the vault by the aforesaid Baciccio. The four columns are inlaid with lapis lazuli, and the globe, that God the Father holds in his hand, is the largest, and finest piece of that precious stone, that has ever been seen. Besides this chapel is ornamented with a prodigious quantity of

giallo, and verde antico, oriental alabaster, and other beautiful marbles, gilt bronze, bass-reliefs, statues, an groups. That on the right side of the altar representing Faith is by M. Theudon, and the other representing Religion is a fine work of M. le Gros

The picture over the altar of the next chapel representing the Trinity with a great number of figures is by Francesco Bassano

The three pictures under the cornice in the last chapel but one are by Francesco Romanelli

The two side pictures in the last chapel are works of Pier Francesco Molà

LA CHIESA DI S. IGNAZIO

This most beautiful church was built in the year 1626. by Cardinal Ludovisi. Domenichino had made two different plans for it, and Padre Grassi a Gesuite, taking part from one, and part from the other, made that, which was executed. The front however consisting of a corinthian, and composite order was built upon the design of Alessandro Algardi. The whole together is a most beautiful building, as both the church, and the front are of a noble, and magnificent manner, and of the best proportion. The fresco paintings of the vault, and all the tribune are works of P. Pozzi, a Gesuite. This church is without a cupola; but the above mentioned Padre Pozzi had painted the vault in fine chiaroscuro with so much skill, that whoever looked at it, could not be per-

suaded, that it was not a cupola. It is a pity, that, being grown dark, now it has no more the same effect. The two chapels of the cross both upon the same design, both adorned with the same quality of marbles, and with four similar whole solid columns of verde antico ornamented with gilt metals are of singular beauty, and magnificence. Before you go near to examine them you must place yourself in the middle ile, and look at the same time at the noble structure of the church, the fine proportion of the cross, the whole together, and the two beautiful altars

Then you may go, and see the fine bass-relief on the left side of the cross representing the Annunciation of the Virgin Mary, a work of Filippo Valle

Afterwards not to leave behind any thing worth your attention, you are to go up to the opposite side of the church to see the sepulchral monument of Gregorio XV. The two fames are works of M. Monot, and the fine statue of the Pope of M. le Gros

Next you are to see the other chapel of the cross, and the beautiful bass-relief representing S. Luigi Gonzaga, a Saint of singular innocence, and modesty, who died very young in the house of the Gesuites joined to this church. This is a work of the famous M. le Gros, and a masterpiece of modern sculpture. You will find in it simplicity, beautiful nature, purity of design, and the most lively expression. In his figure, in his countenance you may clearly read his life

Sic oculos, sic ille manus, sic ora ferebat

In the last chapel but one richly ornamented with marbles, the fine picture over the altar, representing the death of S. Giuseppe, and that on the side representing S. Luigi, are works of Trevisani

The picture over the altar of the last chapel is by the aforesaid Padre Pozzi

IL PALAZZO PANFILI

This is one of the largest palaces in Rome, and, as it consists of three bodies built in different times, I might rather say, that they are three palaces joined together. That facing the Palace di Venezia built upon the design of Paolo Amali, and that on the corso upon the design of Valvasori are of a mean, and bad manner; but that on the square of the roman college built upon the design of Borromini is a very good piece of architecture. The vault of the portico in the first entrance supported by eight columns of oriental granito is admirable for its structure, as it is almost plain. The stairs of fine marble are magnificent, as are also all the apartments. The collection of pictures, which is to be seen in this palace is one of the greatest in Rome. Several rooms, and a large gallery are full of pictures, the greatest part of the best masters

The first room is furnished with landscapes in body colours, the most of which are works of Gasparo Pusino

The second is full of landscapes painted in

oil. The two uppermost in the corners on the side of the door are works of Benedetto Castiglioni, and all the others of Gaspero Pusino, except the two over the table, which are by some imitator of Claudio di Lorena

In the third there is a fine marriage of S. Caterina by Scipione Gaetani; A landscape by Albani; Another by Castiglioni; And another by Gaspero Pusino

The most remarkable pictures in the fourth room are Cain, who kills Abel by Salvator Rosa; The Veronica with our Saviour by Andrea Mantegna. The celebrated portrait of Bartolo, and Ubaldo two great Jurisconsults by Raffaele; The Virgin Mary with the body of Jesus Christ, a beautiful work of Annibale Caracci. A large picture representing Hagar, and Ishmael by M. A. di Caravaggio; A beautiful portrait of a woman by Vandike. Several other fine portraits by Tiziano; The sacrifice of Abraham by Benedetto Castiglioni; A large picture representing the Virgin Mary by Pier Francesco Mola; Endimion, and S. Giuseppe by Guercino; and the portrait of Niccolò Macchiavello by Bronzino

In the fifth room, besides a portrait by Tiziano, another by Rubens, two by Olbans; and four heads by Rembrante, there is a fine picture representing S. Margarita by Carlo Maratti, and another representing Erminia received by the shepherds, a work of Pietro da Cortona

The best pictures in the sixth room are our Lord with two Apostles by Lanfranco; A

hostess by M. A. di Caravaggio, a low subject, but natural, and very pretty. The birth of Jesus Christ by Cavalier Passignani; A Virgin Mary by Andrea Sacchi; And Jupiter, and Juno by Guido Cagnacci

In the first part of the gallery the pictures, which deserve the greatest attention, are a Maddalena by Lodovico Caracci; The visitation of S. Elisabetta by Benvenuto Garofalo; A Virgin Mary with the child Jesus, and a portrait of a Friar by Rubens; Two fine large landscapes by Claudio di Lorena the first of which is of singular beauty, and a masterpiece of the said Painter; Galatea with Poliphemus by Lanfranco. Six fine landscapes in the shape of a half moon with figures representing facts of the Virgin Mary, and Jesus Christ by Annibale Caracci; Dedalus, and Icarus by Albani; Two little pictures both representing S. Francesco by the aforesaid Annibale Caracci; Venus, and Adonis by Paolo Veronese; S. Giovanni by Lanfranco, and a holy Family by Andrea del Sarto

The second part of the gallery is magnificently ornamented; but there are no pictures in it. Before you continue the round of the gallery there are four other rooms to be seen

In the first there is a picture representing Venus, and Adonis by Niccolò Pusino; A landscape by Gaspero Pusino; Several by Orizonte &c.

In the second a large landscape by Gaspero Pusino; Two by Orizonte, and six small ones by Both

In the third there are to be seen three portraits, one of which represents Tiziano with his wife by the same Tiziano; A little picture representing the Virgin Mary by Guercino; Two landscapes by Pusino, and another by Salvator Rosa; A holy Family by Fra Bartolomeo di S. Marco, and a Leda by Tiziano

In the fourth Erminia with the shepherds by Romanelli; eight landscapes by Orizonte; Two with figures by Albani; Two small ones by Overmans, and four by Both

In the third part of the gallery the finest pictures are Jesus Christ praying in the garden by M. A. Bonaroti; Four large pictures after the manner of Claudio di Lorena; The prodigal Son, and S. Agnese by Guercino: the first is particularly remarkable for expression and effect, and the second is a sublime piece painted after the manner of Guido. S. Giovanni by the same Guercino; A Satyr teaching a boy to play upon the shepherd's reeds by Annibale Caracci; a beautiful Virgin Mary looking at the infant Jesus, who sleeps, by Guido. Three pictures representing the Virgin Mary by Sassoferrato; Two landscapes by Both; A shepherd by Salvator Rosa. Calvino and Lutero with his Mistress by Tiziano; La Fornarina by Giulio Romano; A large picture representing the holy Family by Benvenuto Garofalo; Another holy Family by Barocci &c.

In the fourth part of the gallery very remarkable are two little landscapes with charming figures by Domenichino; A head of our S

viour by Annibale Caracci; A small little picture representing the birth of Jesus Christ by Lodovico Caracci; S. Pietro with the Angel by Lanfranco; A little landscape with the Maddalena by Annibale Caracci. Two pictures, one representing Samson, the other S. Giuseppe by Guercino; The sacrifice of Abraham, one of the most beautiful works of Tiziano; A large picture representing a Polish feast, and a small one by Teniers; A copy of the Nozze Aldobrandini by Niccolò Pusino; S. Pietro with Simon the magician by Simon da Pesaro; A large picture representing the body of Jesus Christ with many figures by Padovanino

DAY XXV.

IL VIAGGIO DI TIVOLI

Tivoli is a very ancient city of *Latium built* long before Rome, and an interesting place for the antiquities, and works of nature, which are to be seen there. On account of its delicious situation many of the ancient Romans chose to have there their country houses, or villas, among which that of Adrianus was the most magnificent, that has ever been seen

Some gentlemen, who like to see every thing with leisure stay there more, than one day; but, as with a good method when the days are long, and one sets off very early, one may easily see every thing in one day, as I generally do, I'll give you the plan to see every thing in one day

Thirteen miles from Rome on the left hand is to be seen *il lago de Tartari*, which is very remarkable for the petrification of every thing, that reaches it. This work of nature, which is the effect of an active fermentation, that penetrates the pores of the plants, is the more admirable, as it converts any thing into stone without the least addition, or alteration of its shape, which you may observe in the reeds, and canes, which you will find there, better, than in any thing else

From this lake you are to go to another a little farther on the same hand, which is cal-

led *il lago dell' isole natanti*. This lake is of an immense depht: the water is whitish, thick, and of a bad smell, and taste. It is very surprising to see a number of islands floating over this lake. These are formed by the bituminous exhalations of the same water, dust, leaves, and rubbish, which incorporate together; and cemented with the roots of the plants, which grow upon such a glutinous soil, acquire such a solidity, that one of these small islands supports two, or three men

At ponte Lucano a little farther on the road there is to be seen the sepulchre of the family Plautia, a fine monument built upon the same plan, as that of Cecilia Metella; but neither the work is so good, nor the monument is of such a beautifnl proportion. It was very much damaged, and in the low centuries they repaired it to make a fortress of it

VILLA ADRIANA

The circumference of this villa was about ten miles, and it contained all the greatest, rarest, and most magnificent buildings, that the Emperour Adrianus had seen in the tour, he had made of all the roman provinces. *Tiburtinam villam mire ædificavit ita ut in ea & provinciarum, & locorum celeberrima nomina inscriberet, veluti Lycæum, Academiam, Prytaneum; Canopum, Pœcilem, Tempe voearet &c.* Spartianus. It is true, that for the space of above sixteen centuries, first the other Emperours, then the barbarians, and

lastly the same people of the country have been stripping, and destroying these wonderful buildings so, that of many things there is not even the sign left, and what remains are only deformed relicks; but in every case the ruins are so many, and so great, that, if they can not satisfy the curiosity of the beholder, certainly they will excite their admiration

When you are arrived at the villa you must order the postillions to go, and wait for you at the turn of the road, a little beyond the direction of Rocca Bruna

The first thing, that is to be seen, is a theatre, where you may observe the plan, the seats, the scene, and the most particular parts of it. Near it there is to be seen the vault of a room ornamented with fine stuccos

Then you must go about half a mile up the walk. As you go on you will see in the wall of the substructions on your left hand the excessive number of niches for the statues, with which this villa was enriched even in the exteriour part of the meanest buildings. To the great high wall 670. feet long, which comes facing you, were joined two fine porticos, one northward, and the other southward raised in imitation of that of Athens called Pecile

At the eastern corner of the said wall there are the remainders of the temple, wich they call of the Stoici with seven niches for the statues. They say, that the walls of the inside of it were al covered with porphyry

From this place you are to pass into a round

building so strange, and whimsical, that nobody ever found a proper name for it. Within there was a portico all round joined to the wall, then a round walk 15. feet broad of clear ground, and in the middle there are those little odd walls, which you will see

All the ruins, which lie northward belonged to the bibliotheca, or rather bibliothecas, as I am persuaded, that there was the latine, as well as the greek

A little farther to the south you will find the remainders of a round temple; and of two large noble atriums. In one of these there was a tribune, or semicircle at the top, and another at the bottom with a portico on each side, and in the other there was, as usual, only one tribune, that looks eastward with seven niches in it

At a little distance eastward in the place, which they call piazza di oro, there are other great ruins of large noble rooms, an atrium, and a round temple with several niches

Now you must go back in the field of the Pecile, which, I suppose, was a place left clear for the exercise of the soldiers, and pass through a hole in the cento camere, that is to say the caserns of the Pretorian Guards. These rooms are the only building, that is well preserved. They had no communication with one another, nor they appeared over ground; but they were well guarded from the wet, as behind them there are two walls about a foot distant one from another. It seems, that they had no way to go in, and out; but it is to be

supposed, that there was a wooden bridge, or street over the ditch, as it may be judged by the holes of the rafters, which are in the wall under the doors

As you come out of the cento camere you are to enter the vineyard of the Duke Braschi, which is on your right hand, and then, going up on your left hand, you will find the ruins of a very great building two stories high, which is supposed to have been the palace of the Emperour

Then descending towards the valley, you will see the relicks of two great buildings, which were separated baths for men, and women. On the western side of those, that are southward, is to be seen the laconicum, that is a room with a hole in the vault, through which they let down a red hot bronze shield to heat it to such a degree, as it should cause perspiration. *Laconicum in balneis erat cella, in qua sudorem provocabant, incluso calore sicco.* In another room in the same row there are fine stuccos

In the middle of the valley there are the remains of the temple of Canopo, the vault of which was built in the shape of a large shell, and before it there was a lake 660. feet long, and 300. broad, which occupied the bottom of the valley. Most of the Egyptian statues, which are in the Capitoline museum have been found in the ruins of this temple

Half a mile beyond the Canopo westward there are the remainders of a building, which

they call Rocca Bruna, and in which you may go. This was a temple, upon which, where there is now a hut, there was another temple of a round shape with a portico supported by sixteen columns of the diameter of 3. feet 6. inches

A little farther in the same line you will see vast ruins of the Academy, which consisted of a number of halls, large apartments, porticos, and the remainder of the temple of Apollo with many niches, wherein (if that really was the temple of Apollo) ought to have been the nine Muses

A little farther still there was another magnificent temple, and beyond it a fine theatre; but, as these buildings are entirely ruined, and the ruins themselves covered with briers, and thorns, you are to take the footpath to reach your coach, and go to Tivoli at the inn of the temple of the Sibyl

TIVOLI

As soon as you are arrived you must order your dinner to be ready at one o'clock, and in the interim you are to see the temple of the Sibyl, the grand cascade, and the grotta di Nettuno

The temple of the Sibyl, which is in the same house, where you will dine, is a little building consisting of a small cell with a portico of 18. columns round it, built with coarse materials, and half ruined; but it is a most beautiful model of corinthian architecture. It is

to be remarked, that the door, and the window are wider at the bottom, than at the top, a particularity, that is to be seen in no other building. They call it the temple of the Sibyl; but for several reasons deduced from its own form I am persuaded, it was the temple of Vesta

The cascade of the river Annio, no doubt, is a beautiful view. However it would be much more striking, if the place, whence the water falls down, were not so level, nor so much extended

Afterwards you must go directly to see the grotta di Nettuno, a wonderful work of nature. The great body of water, that falls from high has worn out the rocks, and wrought such a prodigious precipice, that together with the noise it is an amazing terrible spectacle. After you have satisfied your curiosity with this astonishing view, if you have time, and have no objection to take a fatiguing walk, you may go to see the villa Mecenate. But, if it does not suit you to go, it is of no consequence, as you will see it at a distance after dinner, as you go to see the cascatelle. Of this villa all, that there is to be seen, is the remainder of a huge building consisting of two orders of arches, or porticos raised on the side of the mountain, remarkable for their vastness, and solidity as well as for the high substructions, which support them

When you go to dinner you must order the Innkeeper to get ready the ass, or asses to

go round the mountain to see the cascatelle, and, as soon as you have dined, you are to order your servant, and the postillions to be ready within an hour with the coach *alla Polveriera*, and with the convenience of the asses, and the man, who accompanies you to take them back, you are to go round the side of the next mountain, whence you will enjoy indifferent prospects the most beautiful views of the cascatelle, the temple of the Sibyl, the villa of Mecenate &c.

At the Polveriera, where you leave the asses, and get into the coach, you are to order the coachman to stop at the *Tempio della Tosse*; which is at a little distance in the road to Rome. This in reality is a little Pantheon, that is a temple with niches all round, wherein were worshiped several Divinities, built upon the same plan, as the Pantheon in Rome

DAY XXVI.

FRASCATI

The ancient Tusculum subsisted before the building of Rome. It stood upon the hill, that hovers over Frascati, and it had a fortress, that was looked upon as impregnable. Tarquinius the proud, after having miscarried in all his endeavours to recover the sovereignty of Rome, retired there in the house of Mamillius Octavius his son in law. This city in the year 1191. was taken, and destroied by the Romans; and, as most of the people of Tusculum afterward went to settle under their ancient city, and with *frasche*, that is branches of trees made cottages to shelter themselves, they gave the place the name of Frascati. As for the rest the situation of that mountain is so delightful, that the ancient as well as the modern Romans had their villas, and passed there the finest seasons of the year. Among the villas of the ancient Romans the most remarkable was that of L. Lucullus the Conqueror of Mitridates, who notwithstanding he possessed a vast extent of the country, as we read in Plinius l. 18. c. 6. was reproached by the Censors, that in his villa there was more ground to sweep, than to cultivate

To see the villas of Frascati, and run through Grottaferrata, Marino, Castello, Al-

bano, Riccia, and Gensano along that beautiful mountain is the work of two days

Therefore, if you will visit those places, you must depart from Rome pretty early in the morning, and as soon as you arrive at Frascati order your dinner at the inn in the square to be ready at one o'clock. Then, if you do not like to walk much, you may go in your coach through villa Taverna to villa Mondragone, and, after you have seen the palace, go back in the same manner to Frascati.

VILLA MONDRAGONE

The Mondragone palace was built in the beginning of the 17. century by the family Borghesi, whom this villa belongs to, upon the design of Flaminio Ponzio. It is surprising to see the immense vastness of this palace, the beautiful portico &c. but, besides the beauty of the situation, the waterworks, and the immensity of the building, very little is to be seen, as the house is not kept in good order. Now, if you did not go up in the coach, or, if you have sent it back, you are to take the footpath, and crossing villa Falconieri go directly to villa Aldobrandini; Otherwise, as I have said already, go back to Frascati, and thence walk to the said villa, which is on the opposite side of the city.

VILLA ALDOBRANDINI

This villa from its delicious situation is called Belvedere. You must see the fine palace, which was built in the beginning of the 17. century upon the design of Giacomo della Porta. Several Painters have been emploied to decorate it with fine pictures, among which there are three vaults, and several small fresco paintings in the room of the Parnassus by Domenichino. You will see besides beautiful prospects, fine fountains, and a prodigious quantity of water, and waterworks

VILLA CONTI

Thence you are to go to villa Conti, which is just by, and in a still more advantageous situation. Here the delicious views, the variety of fine pleasant walks, the beautiful fountains, even on the top of the hills, and the quantity of waterworks will entertain you till dinner time

GROTTAFERRATA

After dinner you are to get into your coach, leave Frascati, and go to Grottaferrata to see the wonderful fresco paintings by Domenichino in the chapel of S. Nilo. When you have sufficiently admired the fine natural expression, and singular beauty of these pictures, as you pass in your way to Albano through

Marino, order the coachman to stop at the church of *la Trinità*, where you will see on the high altar a fine noble work of Guido representing the holy Trinity. Thence you may walk to the Cathedral, where over the altar on the left hand of the cross yon will see another most beautiful picture by Guercino, and here, having finished the first day, you are to get into your coach, and go to pass the night at Albano

DAY XXVII.

ALBANO

ALba longa stood between monte Cave, and the lake, as we read in T. Livius, *inter montem, & lacum*; but Tullus Hostilius entirely demolished that ancient city, and obliged the people to come to Rome, and settle on the Cælian hill. The present albano began to be inhabited whilst Domitianus lived in that neighbourhood, and little by little grew to the degree of a city

In the morning after having ordered your dinner to be ready at one o'clock, you are to take the road of the gallery *di sotto*, and cross villa Barberini, where near the palace on the side of Albano you will see some remainders of the buildings of the villa of Domitianus. Then you must go on to Castello, and take with you the man, who keeps the key of the emissario of the Alban lake, which now from the village over it is called il lago di Castello. As you go down, before you reach the said emissario you will be much surprised to find on your right hand a Nympheum, a curious place, something like the Fontana Egeria; and, as for the said emissario, I do not doubt, you will be pleased to see such a wonderful work. In the eighth year of the siege of Veii, which was the year 357. of Rome, without rain, or any other natural cause

suddenly the said lake increased to an immense highness. The explanation of this prodigy, which had excited the attention of the Romans, was, that they never would have been allowed to take Veii, unless they had first let out the water of the Alban lake = *priusquam ex lacu Albano aqua emissa foret, nunquam potiturum Veiis Romanum*. T. Liviùs l. 5. In consequence of this the romans earnestly applied to emit the water, and in a short time they performed it by cutting a channel in the stone very near a mile, and a half long through the hill 300. feet under the top of it. The circumference of the water is two miles, and that of the ridge of the lake eight.

When you go back from the emissario you are to take the galleriá *di sopra*, and under the convent of the Cappuccini you are to go in the vineyard of S. Paolo to see the ruins of the Amphitheatre of Domitianus

After dinner you must take your coach, and stop near the gate to see the sepulchre, that they call of the Oratii, which, thò stripped of all its ornaments, is still a great monument with five pyramids on it, three of which are ruined, but still distinguishable. I do not know whose sepulchre this was; but what I can assert, is, that it has never been the sepulchre of the Horatii, as we know from T. Livius l. 1., that these sepulchres were raised where each combatant fell: the two of the Romans in the same place near Alba: the three of the Albans towards Rome, but in distant places, where they had fought:

Sepulcbra extant quo quisque loco cecidit : duo Romana uno loco propius Albam : tria Albana Romam versus , sed distantia locis , ut pugnatum est . Then you may go on , and stop alla Riccia , which was the ancient Aricia , where , besides the beautiful views , there is to be seen a fine church built upon the design of Bernini in imitation of an ancient temple

Then you are to continue your journey , and go directly to the Cappuccini of Gensano , from whose garden you will enjoy the most beautiful view of the lake of Nemi . This lake is twice as large , as that of Marino , its circumference being of four miles , and that of its ridge about six . After you have seen this lake you have nothing to do , but return to Rome .

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